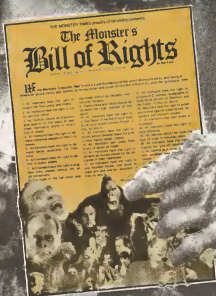


the Monster Times

"Now that
MONSTER TIMES
has proudly
(if belatedly)
printed
The Monster's
Bill of Rights
maybe we can finally
accomplish something,
if we can just get
our heads together
I mean..."



This schizoid simian is only one of many monsters you'll be meeting in this issue. We've got the entire Toho creature crew, headed by Godzilla & Co., in our DESTROY ALL MONSTERS filmbook ... and the whole grisly gang returns to destroy Brooklyn in our MONSTERS THAT DEVOURED CANARSIE strip. You'll also find yourself face to face with the Mad Master of the Wax Museum, then meet Rondo Hatton, "The Creeper," and all mode & manner of monsters currently invading the media, including a few new faces you'll never forget—no matter how hard you try! All in this issue of THE MONSTER TIMES, the only publication that fights for monsters' rights.

The World's
First
Newspaper
of Horror,
Sci-Fi
and
Fantasy

The Monster Times

Volume 1, No. 26



PAGE 12

PAGE 9

PAGE 23

PAGE 24

Well, looks like it's that time again—time for another sparkling issue of THE MONSTER TIMES, "The Thinking Man's Monster Paper" and a free-thinking forum for feeds everywhere. It's also time for another dual editorial which will repeat, as always, all the information already described in our Table of Contents to your immediate right, a longstanding TMT tradition that nobly resists all attempts at improvement with a determination that is truly terrifying to behold.

In our filmbook this issue, Godzilla destroys New York, Moshe levels Peking, Rodan ravages Moscow, and everybody steps on Tokyo, which certainly makes the time seem ripe for the forces of Earth to get together to DESTROY ALL MONSTERS! That Tohu classic gets the royal TMT filmbook treatment, and we know you'll want to read every lively word and find out who wins. And if that isn't enough death and destruction for you, we've also got a special three-page strip by "Deadly Dean" Laitner and "Terrifying Tom" Sutton called THE MONSTERS THAT DEVOURER CANARSIE. In our quenchless quest for news, we dispatched TMT correspondent Marty Pasko to venture into the darkest heart of Middle America to get the full story on THE AMAZING WORLD OF SUPERMAN, a super-tribute to the Man of Steel erected by the populace of the "real" Metropolis—METROPOLIS, ILLINOIS. We've also got a profile on the life & times of Hollywood's most bizarre horror star, RONDO HATTON; a report on about what happens when Horror Invades The Media; and our long-promised and never-delivered article about the rediscovery of a longlost classic, MYSTERY OF THE WAX MUSEUM, penned by TMT Media Editor R. Allen Leiser.

For you comics fans, in addition to our superstrip this issue, we've also got a report on the gala Annual New York Comic Art Convention held this past July 6th holiday... plus a descent into the nefarious netherworld of "hot still" dealing, a criminal activity that flourishes at sci-fi and comic convention sites everywhere, by TMT undercover reporter Gary Gerani. Bill Feret, a man with a good headstone on his shoulders, will be busy at the Teletype machine again bringing you the latest news from Monster-movie-dom. Of course, we also have another new exciting, new poignant edition of our Monster Scene column, plus photos & captions & types galore... and even a few surprises. Looking at it from our point of view, we would say that, oh-had, we couldn't think of a better publication than this one. If only modesty didn't forbid...

JOE

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3 DESTROY ALL MONSTERS!

Toho's superstars, Godzilla, Rodan & Co., get the royal TMT filmbook treatment in this moving saga of monsters gone wild.

6 SUPERCITY!

TMT Middle America correspondent Marty Pasko reports on dynamic doings in Metropolis, Ill., the official home of Superman.

9 MYSTERY OF THE WAX MUSEUM:

R. Allen Leiser's long-promised and even longer awaited scoop on the rediscovery of a classic fright film finally finds space in this issue.

10 MONSTERS IN MEDIA!

Masked media ace "Carl Cushing" tells all about current and future horror happenings in books, television and films.

12 THE STRANGE CASE OF RONDO HATTON:

Richard Bojarski profiles the bizarre career of horror star Rondo Hatton, a tragic tale of exploitation.

15 STAR TREK'S BACK!

In animation form, and we've got the whole story here about Star Trek's strange transformation.

16 SUPER CENTERFOLD!

The striking stars of DESTROY ALL MONSTERS pose for TMT artists in a centerfold that gives you 10 monsters for the price of one.

19 BEASTS IN BROOKLYN!

Godzilla & friends destroy Canarsie, just so all you Brooklynites won't feel left out, in our comic strip this issue.

23 HOT STILLS, ANYONE?

TMT undercover reporter Gary Gerani with a shocking scoop about the monstrous "hot stills" racket.

24 TMT TELETYPE TICKS ON!

Bill Feret continues his fine job of uncovering fascinating facts in all phases of the media on his very own Teletype page.

26 GALA CON!

TMT Managing Editor Joe Brentanelli reports on the New York Comic Art Convention with the blazing honesty and fluid prose style for which he is famous.

27 THE MONSTER SCENE WALKS AMONG US:

Being another informative, witty and profound round-up of monsters in the news, in ads, and other eerie placats.

PAGES

Thanks are magnanimously extended to Toho Film and American International, their American distributors, for the magnificent DESTROY ALL MONSTERS illustration featured on our cover by our hard-working staff of budding artists.

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ATTENTION CITIES OF THE WORLD: Our planet may be doomed.... Our earth may be devastated!

The monsters are in revolt and Civilization is in chaos. New York, Moscow, London and Peking are under attack. What city is next? What nation can survive?

Forces of annihilation have been massed against us.

Let our common war-cry
be heard...



Harried herds run for cover... buildings topple... all the great miniature cardboard cities of the world collapse... the Japanese Army relies on the rescue—all of which means that it's that time of year again... it's time to DESTROY ALL MONSTERS! And no one can handle that terrifying task better than Toho Films.

BY TOM MURDOCK

DESTROY ALL MONSTERS

The Battle-Cry that could Save the World!

Things look bad for Earth. Aliens are taking over the minds of earthlings, monsters are rampaging all over the world, and the situation is growing grim indeed as an overworked Japanese screenwriter racks his brain to figure out how the forces of Earth will find a way to DESTROY ALL MONSTERS!



The crew of Moonlight SY3, under the direction of the heroic Tatsuo, blasts off into space on what begins as a routine mission, but soon the fate of the entire world will be in their white-gloved hands.

The year is 1999. Peace reigns on Earth, and nations of the world have joined together in a united effort to explore the uncharted reaches of outer space. The United Nations Scientific Committee has established an exploratory base on the surface of the moon. Here at the rocket departure center on Earth, lunar-bound spacecraft are launched every day. One such ship, Moonlight SY3, has just soared off into space, headed for the Lunar Control Station.

Scientific work is also being carried out on Earth to clear up some of the mysteries of Mother Nature. At Ogasawara Island an underwater research center has been set up to allow scientists to study the habits and breeding of marine life in their natural surroundings. Here many new forms of fish are being artificially evolved, while on the island itself, all of the Earth's monsters have been collected and confined in an area known as "Monster Land." Among them are Godzilla, Rodan, Angilas, Mothra, and Gorosaurus. In the past, all these monsters have wreaked terrible destruction on humanity, and their imprisonment is for security purposes as well as for scientific investigation. Special electronic devices guard each of the monsters. When Mothra tries to leave the island, she is repelled by a device spewing red gas. When Godzilla attempts a similar escape, he is driven back by a special white gas. When Rodan tries to fly off limits, he is halted by an invisible magnetic force screen that surrounds the island. Thus Mankind has seemed to have successfully solved the problem of monster attacks. The monsters, too, are well provided for and are permitted a limited degree of freedom as well. All in all, the people of Earth agree that they have found a humane solution to a once-terrifying problem.

TROUBLE IN MONSTER LAND

At Ogasawara several scientists are going through their daily routines. At this point, all seems normal and well under control. Several monitor screens are set up around the room, affording the scientists total surveillance of the imprisoned monsters. Among those present in the room are a Doctor Otani and a lovely young female scientist named Kyoko, who is in the process of answering a long distance call from her brother Tatsuo at the Lunar Control Station, when the transmission is suddenly interrupted by forces unknown. Suddenly, on the monitor screens, they see a thick yellow gas flood the entire island. The base operators try to flee, but find all the exit doors locked.

Suddenly all communication is cut from Monster Land. In Tokyo, the United

Nations Scientific Committee is called into emergency session and is now in the process of trying to re-establish contact with the base at Ogasawara Island.

In the Committee room, a Doctor Yoshida watches the disaster on Ogasawara Island with alarm. The whole island is suffused with the strange yellow gas.

"The whole surface has changed!" Dr. Yoshida exclaims. Several buildings on the island have already been destroyed.

"Such terrible destruction," says the doctor, shaking his head. "I will try to arrange for my country to help." Suddenly, another screen flashes on, and a distraught female voice is heard:

"This is an emergency broadcast from Radio Moscow. The city is now under attack! The giant flying monster, Rodan, has been sighted approaching the capital. He arrived at 11:00 and is now proceeding to destroy Moscow. Russian leaders have called out their entire defense force. There is no doubt that this is the same Rodan who comes from Monster Land on Ogasawara Island."

"Rodan in Moscow?" Dr. Yoshida says in surprise. There is, however, worse news to come. Another alarmed broadcast begins:

"This is Paris, Radio Paris reporting. A subterranean monster is breaking through the streets of the city! Paris's most famous landmark, The Arc De Triomphe, is directly in its path. The people are praying for its safety. It's no use! The Monster is now destroying the Arc, and I'm afraid the rest of Paris will soon follow!"

Another announcer intones: "The



After being liberated by the alien Kilaaks, Godzilla voyages to Fun City, where he unleashes his bad, radioactive breath against the U.N. Citizens of New York in panic, crime on the streets is drastically reduced, and Mayor Lindsay is unavailable for comment.

monsters seem to be everywhere! Most of the major cities of the world are now being destroyed! Moscow by Rodan! Peking by Muthal! London by Mandal! Paris by Baragon! Stand by, here's another bulletin...we just heard New York is under attack by Godzilla! Repeat...New York is being invaded by Godzilla!

New York is seen, a scene of fiery destruction. Godzilla's radioactive rays rain down on skyscrapers and people alike.

Back at the Committee room, Dr.

Yoshida is deluged with anxious questions.

"How did the monsters escape?"

"Do you suspect sabotage, Doctor?"

But Dr. Yoshida doesn't have the answer.

"There must be an answer to this," he tells the press. "The Committee's going to find it. In the meantime you mustn't create a panic, gentlemen. Your cooperation is vital!"

"Doctor Yoshida," someone asks, "once Monster Land is so close, why hasn't Tokyo been attacked?"

Doctor Yoshida paused.

"The Committee has been wondering about that, I assure you. Now, excuse us please, there's not much time!"

MEANWHILE.

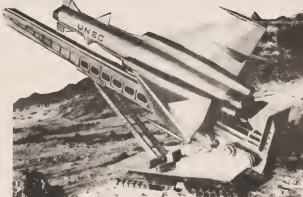
BACK ON THE MOON...

Meanwhile, Moonlight SY3 is ordered to return at once to Earth. Tatsuo, the ship's commander and Kyoko's brother, is reluctant. He has sighted a UFO and wants to pursue it. Finally, though, he agrees to return and lands on Ogasawara Island where he and his crew make straightway for the sanctuary of the underground base. The monitor room is alive with horrifying images of monsters gone wild.

"Welcome back to Earth!" Kyoko greets them.

"Kyoko! Dr. Otani!" exclaims Tatsuo.

"What's going on here?"



The Moonlight SY3 is recalled to Earth to aid in the super-effort to Destroy All Monsters.

Tatsuo notices something odd about Dr. Otani's and Kyoko's behavior. They seem to him to be taking things a bit too calmly.

"It's alright. Stop shouting," Dr. Otani advises. "Nobody's in danger now. I feel sure everything's all right. What I would like... is your cooperation."

"What do you mean cooperation?" asks Tatsuo. "Does't you know what's going on out there with these monsters?"

"Yes, of course," says Dr. Otani with unassuming calm. "We use remote control to guide them."

"Remote control?"

Dr. Otani adjusts several monitor dials and explains quietly:

"There...there's Godzilla in Peking."

An image of Godzilla attacking a train is visible on the screen. "Now...Godzilla is here." Godzilla is seen hissing atomic breath on buildings in New York. "And Rodan...right here." Rodan causes buildings to topple by flying over Moscow at supersonic speed. "If I want to make the monsters obey me," Dr. Otani explains,

"It's a simple operation. And now, I'm sure you're all anxious to meet the inventor. This way, please."

"Come, follow me," adds Kyoko.

Tatsuo and his startled crew are taken to a remote section of the base, where several women clad in silver spacesuits suddenly materialize. One of them begins to speak:

"I've been expecting you."

"I brought you here," Dr. Otani tells Tatsuo, "so she could answer some of your questions."

"I don't think anyone has anything to fear from us," the strange girl speaks, "but we are going to control you now and create a new existence. Your people will soon learn that they must help us."

Tatsuo stares in disbelief.

"And if we don't, you're going to destroy all our cities!" he asks. "Is that what you're saying?"

"Tatsuo," Kyoko advises, "you'd be a lot smarter to listen to her."

"Our main society," the girl continues, "must be without any disorganization. To insure this we have to murder many..."

"Who are you?" Tatsuo interrupts.

"What's your country?"

"You see," Dr. Otani breaks in, "there are many small planets moving between Mars and Jupiter. She tells me that one of them is her home."

"You can't say you believe that?"

"Yes, I do," Dr. Otani insists. "I respect her. I really do. I accept her story as the truth, because of her scientific ability. A good example is her ingenious remote control unit."

In panic Tatsuo pulls a gun and fires at the aliens...but the bullets have no effect.

"Now put that down," laughs Dr. Otani. "Your bullets can't cut through that barrier."

Confused and frustrated, Tatsuo prepares to lunge at the doctor but is stopped by Kyoko.

"Please," says the alien girl, "you mustn't act like this."

Suddenly, the mysterious yellow gas invades the chambers again. Tatsuo and his crew, after a brief battle with the aliens, make their escape, taking Dr. Otani with them. The doctor is questioned by the U.N. Committee about his strange behavior, but refuses to answer. Instead, he flings himself out the nearest window and plummets to his death.

Investigating the suicide, Dr. Yoshida sees Kyoko at the fallen Otani's side. When he discovers that Kyoko and her companions are slaves to the aliens who call themselves "Kilaaks," Dr. Yoshida flees. Kyoko and the Kilaaks are fired at by several policemen, and one of the aliens is killed.





Brought to their senses by the destruction of the alien control center, an awesome army of homegrown monsters rallies to the Earth's defense. Here we see, from left to right, Mothra, Baragon, Rodan, Spiga, Angilas, Minya, the Big G., Versa, Gorosaurus, and Manda gang up on Ghidra, the aliens' 3-headed ally.

KILAASKS IN CONTROL!

Later, an autopsy is performed on the slain alien. It's discovered that he was not an alien, but an earthling controlled by the aliens via the insertion of a tiny radio transmitter. Dr. Otani and the monsters, it is surmised, were also victims of the aliens' transmitter control. Tatsuo and his crew volunteer to search for the aliens' secret base. It is believed that the Kilaaks wish to destroy the Earth's space program because they fear that such space probes will eventually disrupt life on their planet.

Several transmitters used by the Kilaaks to control the monsters are found in different parts of the world but, before the aliens can be located, Godzilla attacks again...this time Tokyo is his target. Before long he is joined by Rodan, Mothra, and Manda!

Rockets are dispatched to destroy the monsters, but nothing seems to work. Buildings are toppled and burned; casualties run high. After the monstrous reign of terror has subsided, Tatsuo discusses the matter with an army captain.

"The Kilaak enemy is currently setting up in Ebisu," the captain maintains.

"Ebisu?" Tatsuo questions.

"There are hot springs there," the captain explains. "They're all dried out. Monster Land dried up too, remember?"

"Do you think there's a connection between the two?"

The captain nods. "Baragon is currently in this area."

"Baragon?"

"Yes. The monsters attacked and destroyed cities throughout the world, yet Tokyo was kept standing. That was to pull our attention away from Japan, in order to

construct a base in Ebisu. And in order to destroy it, we shall have to find it. That's where you come in. You'll go to Ebisu in

Ogasawara Island in peace."

"And until we do, you're going to let the monsters run around free. That's all this



Earth scientists and Moonlight crew members are trapped by an attractive team of cunning Kilaaks who, protected by their electronic invisible shield, once again assure the Earthmen of the futility of their resistance to Kilaak conquest of the much-maligned planet. But we're not about to give up so easily—that, among other things, is what makes this planet great.

your lunar space ship. You'll take it underground at this point here," says the captain, pointing to the map, "and if you're lucky, you'll find their headquarters and destroy it, before they destroy us."

Tatsuo promises to leave when, in the corridor, he is greeted by the startling sight of Kyoko. She is still under alien control and comes only to deliver a dire warning.

"You must understand," she tells Tatsuo, "that you are all going to be murdered unless you consent to the Kilaaks' rule without delay. The monsters will then be returned and stay on

is...extortion!"

Angered beyond control, Tatsuo rips off Kyoko's earrings, which, he suspects, contain Kilaak remote control devices. He runs at once to Dr. Yoshida, evidence in hand.

"Doctor, look at these. It's clear enough they controlled her with these. This is how Otani was murdered, and the others, the Kilaaks captured—they are being controlled just as she was!"

Although now free of the Kilaaks' control, Kyoko's memory refuses to function due to the trauma she underwent at their



The Face Behind the Mask worn by Lionel Atwill inspired cries of shock and fear to issue forth from the threatened throats of 1933 moviegoers, after which all prints of the film were promptly lost... an act born more of carelessness than squeamishness, we think.

One of film buffs' greatest frustrations is the "lost film." These are films that have either decayed from time and neglect or else have simply been misplaced. In the case of the former, nothing can be done (beyond some useless weeping and gnashing of teeth), but occasionally a lost film will suddenly turn up, discovered in an unused studio vault or among someone's private collection. Such discoveries are cause for celebration among film fanatics, and such was the case when a print of the long-lost MYSTERY OF THE WAX MUSEUM mysteriously reappeared. Here now to tell you all about it is our own Man of Mystery (and Wax), R. Allen Leider. . . .

Some people still have nightmares about it. They toss and turn in their restless sleep, wake up screaming and rush to the window to see if he's there. They look for the twisted, hideously scarred form of a bent man lurking in the shadows. For they know that he is after their bodies, bodies he needs for his wax museum. His hands are crippled and burned to bony stumps and his beauteous statues conceal a horde of corpses. Some people still have nightmares about Vincent Price and the HOUSE OF WAX. But few people have nightmares about the ORIGINAL film which made the 3-D color film of the 50's possible in the first place. THE MYSTERY OF THE WAX MUSEUM has been LOST since 1933. Not a single human being has seen it since it finished its 1933 theater run. And if someone has seen it... they kept it a deep dark secret. Or perhaps one night the twisted fiend silenced them?

Here is the story of the original version and a few choice glimpses of the historical film never before printed anywhere since 1933!

IVAN IGOR (Lionel Atwill) is a dedicated and sensitive artist whose glory is all in his waxworks. Igor's museum in London is the talk of the town. The wax statues seem to come alive, for all of them have been gifted with the touch of a master craftsman. Then tragedy strikes in the form of FIRE! Igor tries vainly to save all of his statues from the hungry flames and is hideously roasted alive for his troubles. After the fire the museum is a burned-out shell and so is Igor. He becomes a recluse, and the loneliness causes his mind to crack. He devises a fiendish plan to revive his lost waxworks and become famous again.

ART CIRCLES AMAZED

London art circles are amazed at Igor's

recovery. His museum is reopened in New York with wax statues even more beautiful than the originals lost in the fire. What's more fantastic, Ivan Igor himself has almost completely recovered from the searing he received. His face is no longer a mass of twisted flesh and, except for his crippled legs, he seems normal again.

But things are far from normal. Ivan Igor has a secret. He has been cheating. Under the waxen carvings and castings that thrill the visitors to the wax museum there lie the corpses of Igor's victims. Igor has been murdering people who resemble famous figures in history and coating their bodies with a special wax. The wax museum is a huge cemetery.

TRAGEDY STRIKES

One day another tragedy strikes the museum. A statue is discovered to contain a human corpse, the body of a

This sinister shadow belongs to Vincent Price, seen here manning Phyllis Kirk in the 1953 remake, HOUSE OF WAX. In addition to filming it in 3-D, Warner Brothers discarded the cynical, would-be snappy patter that cluttered the original MYSTERY OF THE WAX MUSEUM. Many serious horrorphiles were relieved to see it go.

THE MYSTERY OF THE TERROR IN THE HOUSE OF WAX!



Unmasked mad sculptor Atwill prepares to 'treat' Lady of the Screams, Fay Wray, for his infamous wax treatment. In keeping with horror film tradition, Fay is saved in the nick, and Lionel is destroyed.

missing jurist is coated with wax and disguised as Voltaire. Igor is "shocked" and "astounded" that someone could have done this in his museum. The police are satisfied that a clever murderer used the museum as a dumping place for a revenge killing. The newspapers are not so satisfied. A young newspaper woman (none other than Fay Wray of KING KONG fame) is suspicious. Her editor (Frank McHugh) believes her and assigns her to the story. Charlotte (Fay Wray) pokes around in the museum after closing time and exposes Igor's secret all too well. She is first faced with... his face. Under the wax mask Igor wears a face only a mother could love. That is, if

Continued on page 31



A new Wax Museum feature, TERROR IN THE WAX MUSEUM, is due out soon from Cinema Releasing. The character seen here is called "Karkoli" and is being played by Steve Marlo in the newest of the wicked wax-works.



TELL IT TO THE EDITOR

LEAV LIVES!

To the Editor:

It is now exactly twenty years since I did my last comic book. Thus it was with surprise and some pleasure when a comic collector and fan who works in the same ad agency I do showed me the small paragraph on me on page 19 of the July THE MONSTER TIMES. I feel particularly honored that Jim Steranko chose to include me in his Comic History No. 2. Especially since a drawing of mine (two pages from the end of the book) is the only double page spread in the book. I volunteered for the Writers War Board in 1941 and it was reproduced in about three thousand pickups around the world on Victory-in-Europe day in 1945.

The Skywolf and the Heap drawing was but a pencil drawing, as Joe Benvenuto stated, but was done in dry mark (felt pen) and fountain pen on laid (cheerful) paper.

All the best to you and the Monster Times.

Cordially,
Mort Leav
New York City

For you young comic fans, Mort Leav was a long-time comic book artist, concentrating his work for the now defunct Hillman Publications.

During that time, Mr. Leav quietly garnered a following of fans who admired his work. Most of his superior work was put out during the E.C. craze of the early 1950's, however, which left him somewhat obscure until a group of fans revived the interest in his work in the late 1960's.

His art still stands as some of comic books' finest.

ON OUR SPECIAL SALUTE

To the editor:

I've recently dug up a copy of your article on T.V. S.F., and I would like to congratulate you on this fine magazine. First and foremost, I am pleased with the articles on STAR TREK. When I first read of the possibility of a collector's issue, I thought it would just be a series of repeat articles. I'm glad you included so much original material, especially the quiz (by the way, question 31, the GALILEO's serial number, isn't so tough... I need it as a trivia contest and the other team got it right). And my normally sarcastic dommates were impressed by the ST photos.

Otherwise, it was a strange issue. The articles on LOST IN SPACE and Irwin Allen were very good, some of the first semi-objective stuff I've read about them. But I'm still trying to figure out how SPACE GIANTS got in there, at the expense of such other "quality" Japanese exports such as ULTRA MAN, JOHNNY SOCKO, and other shows devoted to the destruction of Tokyo.

I have one question which I wish you'd answer for me. Where did you get the pictures from STAR TREK and LAND OF THE GIANTS and UFO? Was it from some source which is accessible to the general public, such as myself? Any information you could provide would be greatly appreciated.

One thing I almost forgot to mention was your reprint of the UFO article. As a minor

UFO fan, I was hoping for something a little more up-to-date, such as a new outlook on the show, or at least news about its possible return next season. And surely by now, your caption writer must have identified that "cryptic call" as an SST.

On the whole, TMT seems to be becoming a little cooler in its attitude. You're becoming a little more serious, in that you're getting away from the cute stuff. I've seen fewer cony captions a la Ackerman, and fewer "exclusive interviews" with the Monster of Piedras Blancas and Robby the Robot. Meantime, you still have your feeling of humor and friendly objectivity (?) toward the monsters.

If you think about taking requests, I have a couple of suggestions if you have an hour or two. How about doing something about Mondo Hutton or Lionel Axford? Or how about an article (or series?) on THE PRISONER, which seems to have been overlooked by so many monster publications?

Live long and prosper, and may you have a long and illustrious publishing career... or at least until my subscription runs out. And I sincerely hope that you could take the time to answer my question about your source of photos. Be seeing you.

David Clark
Eugene, Oregon

Irwin Allen is a controversial man. Many condemn his achievements, others adore them. Anyone who writes something critical about Mr. Allen, his own man defense squad by the name of Ron Sapp, rushes to his defense. To balance the scale, we get many complaints when he is praised by us. It's an argument producer, but he is an Oscar winner for THE POSIEDON ADVENTURE.

Our pictures come from a variety of sources. Oftimes you can get pictures and still from the company that produces the feature. When they are not available, one simply has to haunt conventions and old movie and book stores and hope to get lucky. There is no place specifically open to the general public. Perhaps as horror and sci become more popular, a place might come into being.

As to the continuation of UFO... sorry, it's Unfortunately Forever OMI

EC GOING

To the editor...

You see to be exasperated for having the integrity to print the excellent piece by Dr. Fredric Wertham. Most horror and monster publications would be afraid to mention his name, let alone give him space to (quite justly) point out the pathetic absurdity of violence.

You at TMT are apparently more fond of the truth (and I mean God's Cosmic truth) than your competitors.

We all love fantasy and weirdness, but to be entertained sadistically by the misfortunes of others is sick.

Gerard Gerry
Waltham, Mass 02154

Thanks for the very kind words, Gerry, but one of the few things THE MONSTER TIMES doesn't have a lock on is "God's Cosmic Truth." As you mentioned, we all like to be entertained by fantasy and weirdness—be it in comics, horror, monsters or sci. But TMT has never seen much entertainment value in sadism. In fact, we knock our brains out to avoid playing it up in our paper. Well, we don't really knock our brains out...



THE MONSTER TIMES WANTS TO HEAR FROM YOU! We need to know what you need to see in TMT. Do you want more interviews, or more features? Let us know! Write to: THE MONSTER TIMES, P.O. Box 100, New York, N.Y. 10001. We'll send you a copy of the magazine. We'll also send you a copy of the magazine. We'll also send you a copy of the magazine.

Carl Cushing is not the real name of the author of this article. His true identity must—under pain of penalties unspeakable in their viciousness—remain a secret. Let it be known, however, that "Carl" is a man who operates deep inside the media; a man whose real name, were it to be revealed, would be

quite familiar to at least one or two of you. Using his high-level contacts and ultrasensitive X-ray ears, "Mr. Cushing" has assembled a startling story for you... a story full of perverse promise, surprises, thrilling information, and eye-opening news about wonderful things to come... a story of how

HORROR INVADES THE MEDIA!

by Carl Cushing

There was a time when the horror movie industry seemed to be going to the dogs—and that was bad. Today, the dogs, rats, snakes, rabbits, scorpions, parkers and apes are coming to the big screen—and that is good.

Since Hollywood discovered that four-legged, furry creatures mean big boxoffice (Willard grossed more than \$8 million), the film capital has been breeding on celluloid such zoological specimens as Ben, Frogs, Blood of the Pigs, Night of the

Lepus, Sasquas and other such marquee bait for the masses who've been lining up snake-like in front of theatres all over the country to become horrified, terrified and just plain scared.

Boris Karloff once opined that the fascination of the supernatural film derives from the unknown, an uncertainty of what might be.

"Most people like to pretend that there is something just behind the door," the Master said. "It transports the audience to



A shift from zoological horrors like FROGS to more classical terrors has been taking place of late. Made-for-TV films have been concentrating on reviving classics like FRANKENSTEIN, THE PICTURE OF DONIAN GRAY and ORACULA, as well as creating new supernatural & psychological suspense thrillers like THE SCREAMING SKULL, starring David McCallum and several akus. SCREAMING SKULL was also the title of an AIP horror released back in 1958.



An animated monster comedy called **THE MAD, MAD MONSTERS**, produced for ABC united hammond's most infamous monsters to celebrate the wedding of Baron von Frankenstein's son.



Blecula's back, conjuring up trouble in **SCREAM, BLACULA, SCREAM**, an improvement over the original title of **BLACULA II**.

another world. A world of fantasy and imagination."

Vincent Price suggests that the real challenge to any actor worth his salt is the opportunity to convincingly portray "unreality."

"Unlike any other type of motion picture, the terror or horror thriller offers the serious actor a unique showcase to fully exercise his craft and critically test his ability to make the unbelievable believable," he avers. "Let's have more imaginative terror stories produced with our top talent, and less time-wasting and corrupting epics of degeneracy."

Among the hair-raising movies to watch for in coming months are *Legend of Hell House*, adapted from Richard Matheson's novel, "Is There A Vampire in The House?"; *Deranged*, The Exorcist, with Elya Bursky; *Naz Von Sydow* and *Lee J. Cobb*; *Frankenstein and the Monster from Hell* with Peter Cushing and Shane (Picture of Doris Gray) Briant in leading roles; *Chamber of Horrors*; *Journey to the Ocean* co-directed by Douglas Trumbull and J. Lee Thompson; *Blacula II* with William Marshall, Don Mitchell and Pam Grier; *Terror Circus* with Andrew Prince and Gyl Roland; *Herman Cohen's Crease* with Jack Palance, Trevor Howard and Diana Dors; *The Blood Cult of Shangri-La* with John Considine and Jennifer Billingsley; *Wicked*, Wicked with David Bailey and Tiffany Bolling in a Duo-Vision process which permits added scope through simultaneous action on a dual screen; *Ganja and Hess*, a black approach to horror films with blood and

nudity; and *George (Night of the Living Dead)* Romero's witchcraft meller *Hungry Wives*.

SUPERNATURAL SELLS!

A few years ago, the publishing industry was launched on a trail of off-beat fiction with the success of Ira Levin's *Rosemary's Baby*, which opened the way

for Mephisto's Waltz, The Other, The Exorcist and countless lesser excursions into the macabre for the mainstream reader. There has also been an influx of gothic fiction laced with the supernatural.

What may appear innovative to the uninitiated in occult story telling actually dates back to the early 20's and 30's when such pulp magazines as **WEIRD TALES**, **GHOST STORIES**, **STRANGE TALES** and **HORROR STORIES** abounded with devils, witches, vampires, werewolves, incantations and a host of others.

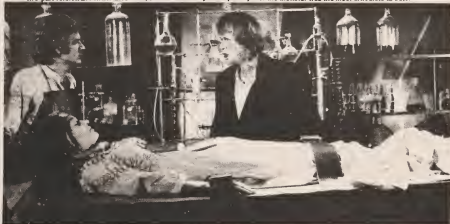
In 1939, author August Derleth founded the publishing firm of Arkham House to preserve in hardcovers the works of H.P. Lovecraft, then continued by glorifying such other writers as Ray Bradbury, Robert Bloch, Clark Ashton Smith, Derleth himself and countless other fantasy masters. Though Derleth passed away in 1971, Arkham House remains active in discovering new authors and perpetuating interest in the subject.

Among the current crop of science fiction and fantasy paperbacks, and the field is very fertile, I recommend the highly imaginative anthologies *Satan's Pets*, *More Little Monsters*, *The Devil's Generation* and *The Oddballs* all compiled by Vic Gidalia, an expert in the genre.

Also watch for such tomes as Robert E. Howard's *Swords of Thunder*, *Freak Show* by Peter Haining, *The Harlan Ellison Handbook* and Ellison's *Approaching Oblivion* and *Deathday Stories*, Richard Lupoff's *Barsoom!* *The Martian Tales* of E.R. Burroughs, *The Possible Worlds* of Murray Leinster, *Lin Carter's The Stone From Mizar*, *Bretton's The Compleat Pegfoot*, *St. Armand's The Roots of Horror in the Fiction of H.P. Lovecraft*, *Androids*, *Time Machines* and *Purple Giraffes* edited by Roger Elwood and Vic Gidalia, Robert Silverberg's *New Dimensions Four* and *David Gerrold's Generation Two*.

Meanwhile, the newstanders are hawking such vital publications as **MONSTER TIMES**, **WEIRD TALES**, **GALAXY**, **ANALOG**, **FANTASY AND SCIENCE FICTION**, **FANTASTIC** and **AMAZING**.

Bo Svenson as the Monster has angry words for Robert Fawcett as Dr. Frankenstein in ABC-TV's three-hour, two-part version of **FRANKENSTEIN**, aired last January. Bo's portrayal of the Monster was the most articulate in date.



TERROR ON THE TUBE

It was ABC Television that pioneered the supernatural story for its "Movie of the Week" series, scoring with *The Night Stalker*, which scored the highest Nielsen rating ever recorded for a made-for-TV movie.

The film centered around a modern-day vampire loose in Las Vegas. Dan Curtis, producer of *Dark Shadows*, produced, Richard Matheson handled the script for which he subsequently won the TV Writers Award; Darren McGavin starred. The trio was reunited for the sequel, *The Night Strangler*.

Matheson believes these film fantasies have found large audiences in recent times because the world and its violence has become so frightening that we require an escape valve for some of the terrors trapped inside us.

A survey of the networks brought forth the following titles to anticipate: a musical *Casterville Ghost*, Jack Palance as *Dracula*, a *Young Frankenstein* with James Mason, Michael Wilding, Agnes Moorehead, David McCallum, Michael Sarrazin and Leonard Whiting; *The Lady from the Land of the Dead* based on the Mary Shelley classic and dealing with reincarnation; *Brenda Starr* and the *Voodoo Curse*; *Harlan Ellison's Starlost*; an animated *Star Trek* Saturday morning series; and on FM Radio, *X Minus One*.



WEIRD TALES has been among those revived in the great horror resurrection. This cover from a 1943 edition of **WEIRD TALES** featured a story by Robert (PSYCHO) Bloch.

Ray Bradbury, whose *Screaming Woman* short story was successfully adapted for TV some seasons back, perhaps best sums up the popularity of horror with his statement, "It's perfectly natural to feel fear. Not a fear of something menacing you, but that deliciously scary shiver you get when you know it's all make-believe and it can't really hurt you."

And the media is supplying its fair share of the shivers.

Rondo Hatton was a curious case. A bright man and an ex-reporter (the two are not necessarily synonymous), Hatton rose to minor stardom in horror films solely because of a physical affliction that distorted his features, making makeup man superfluous on the sets of his films. It's easily understood, if not condoned, why Hollywood producers would seek to exploit him in horror films, but almost nothing is known of Rondo's own motivations and off-screen life. Here to clear up some of the mystery of the monster industry's most bizarre star is Rondo Hatton scholar and all-around monster maven Richard Bojarski...

THE FRIGHTENING FACE OF RONDO HATTON

by Richard Bojarski

Rondo in the role he made famous... as "The Creeper." Rondo played the part in three films: PEARL OF DEATH, HOUSE OF HORRORS, and THE BRUTE MAN. The range of roles Rondo played was understandably limited.

A Portrait of Rondo Hatton—the only screen monster star to make make-up men superfluous. Among the factors that hampered his career were his inability to act with much conviction and an early death caused by the same disease that had distorted his features. Rondo represented one of Tinseltown's more tasteless exploitations.

Of the many horror personalities who haunted the motion picture screen during the 30's and 40's, none was so curiously fascinating or tragic as the late Rondo Hatton. Unlike Hollywood's other traditional menaces, Frankenstein's Monster, the Wolfman, the Mummy, etc., Hatton's monstrous ugliness was not based on the makeup man's art, but on an unfortunate glandular malfunction called Acromegaly. His sudden death following two starring roles and the scantiness of available biographical information further cloaked the actor in mystery. Hatton's stardom was based on a string of horror films in which he played the homicidal "Creeper" (1944-46), a gloomily garbed creature of the night whose physical repulsiveness forced him to live in the shabby waterfront section of the city.

Rondo Hatton was born Davis Elkins in Hagerston, Maryland on April 29, 1894. Elkins served in the Armed Forces during World War I and later turned up in Tampa, Florida as a reporter for the Tampa Tribune. While engaged in this capacity, he made his first screen appearance under the name of Rondo Hatton in Henry King's production of HELL HARBOR, starring Lupe Velez. Like other filmmakers before him, director King used the semi-tropical atmosphere of the then-quiet coastal town as a background for his South Seas melodrama.



Rondo put some time in JUNGLE CAPTIVE, a Universal quickie released in 1945, where he traded grunts with Vicky Lane as "Paula the Ape Woman." In this film, Rondo was billed as "Moloch the Brute."

Hatton played a saloon-dance hall proprietor in the film, released by United Artists in 1930. Stock footage of Rondo in a barroom brawl sequence turned up later in a serial, THE BLACK COIN, and a feature, CONTRABAND, both released in 1936. A film buff acquaintance of mine caught HELL HARBOR during a private screening several years ago and remarked that Hatton's Acromegaly condition was not as pronounced as it would be in his later years.

HATTON IN HOLLYWOOD

After working as a newspaperman in Los Angeles, Hatton entered films as an extra during the late 30's. His earliest known film appearance at that time was as a rough-looking benchman of Brian Donlevy in IN OLD CHICAGO (20th-Century Fox) in 1938. The character he played was, curiously enough, called "Rondo." The following year, he appeared in RKO's lavish remake of Victor Hugo's HUNCHBACK OF NOTRE DAME, starring Charles Laughton. Hatton appeared with actor Russ Powell in the ugly men contest in the Annual Festival of Fools sequence. That same year, he also appeared as a prison guard in Universal's THE BIG GUY, with Victor McLaglen and Jackie Cooper.

The following year (1940), he again appeared in another Henry King vehicle,



Rondo prepares to pounce upon unsuspecting innocent in a scene from another Universal classic. Not that "The Creeper" was incapable of feeling more tender emotions. As author Borisjoki points out, in PEARL OF DEATH, The Creeper's order for Evelyn Ankara leads him to "murmur animal noises of delight while fingering her belongings in the darkness."

CHAD HANNA (20th Century Fox), starring Henry Fonda. In this early 19th century melodrama of circus life, Hatton played a "Canvas Man," one of the many rough-hewn laborers who raised the big tents. Before the year was out, he also made a brief appearance as a sailor in a Dorothy Lamour Paramount program, MOON OVER BURMA. Two years passed before Hatton returned to the screen. Finally in 1942, he appeared as an extra in Republic's THE CYCLOPE KID, starring Don "Red" Barry, and then played a leper in United Artists' MOON AND SIXPENCE with George Sanders.

In 1943, Hatton returned to Republic Studios for a small role as a hunchback in SLEEPY LAGOON, starring Judy Canova. That same year he turned up as a very noticeable extra in a bachelorette in the 20th-Century Fox's powerful dramatization of mob violence, THE OX-BOW INCIDENT, starring Henry Fonda. Director William Wellman shrewdly used Hatton in the background, his distorted features representing the evil violence lurking in the souls of a mob of insensitive, ignorant townspeople.

RONDO'S RISING STAR

But it wasn't until 1944 that Hatton's star emerged on the Hollywood horizon. Following a brief hit as a brutal seaman in RKO's PRINCESS AND THE PIRATE (oddly enough, he was billed in this elaborate Technicolor Bob Hope comedy as "gorilla man"), he appeared in Monogram's JOHNNY DOESN'T LIVE HERE ANYMORE. Here again his role bordered on the bizarre; he played an undertaker called "B. Graves." In mid-1944, the die was finally cast when director Roy William Neill chose Hatton for the role of the "Creeper" in Universal's PEARL OF DEATH. Though this seventh entry in the Sherlock Holmes series was updated, the locale was still the British Isles. In the film, this strange creature is described as "The Oxton Creeper," an ape-like killer whose brute strength and long powerful arms enable him to break the spines of his victims. Screenwriter Bertism Millhauser adapted Arthur Conan Doyle's "The Adventures of the Six Napoleons" and shrewdly added an element of horror to the film by inventing the "Creeper" (and more fearsome animal would be hard to imagine). Like the later HOUSE OF HORRORS, the pattern has already been set (the hideously disfigured killer used as an instrument of death by his master) and would be altered ingeniously for the last film of the series.

In PEARL OF DEATH, Rondo is dominated by master jewel thief and scoundrel Giles Conover (Miles Mander). Under Conover's orders, the "Creeper" cold-bloodedly murders several victims in order to obtain the famous Borgia Pearl. The creature also reveals a lust for Conover's accomplice, beautiful Naomi Drake (Evelyn Aaker), as he murmurs animal noises of delight while fingering her belongings in the darkness. On the trail of the legendary Pearl and the thieves, the famous Sherlock Holmes

(Basil Rathbone) nearly falls into the clutches of the "Creeper," but dispatches his awesome adversary with a bullet in the neck of time. Director Neill deliberately cloaked Hatton's face in darkness throughout the film and did not reveal it to the audience until the climax. A critic reported at the time "...As the horrible 'Creeper' came out of the shadows to

made to star the actor in a series of films as the "Creeper." While a script was being prepared, Rondo was given a small role in a 13 chapter serial, ROYAL MOUNTED RIDES AGAIN (1945). Unfortunately, the actor had little to do in that one except mingle with the extras in a saloon until the climactic chapter. That same year, Hatton returned to a more familiar environment in JUNGLE CAPTIVE. In this third and last of Universal's "Pauls the Ape Woman" series, he played a brutish-looking henchman to a ruthless scientist, Dr. Stendahl (Otto Kruger), who is obsessed with obtaining a certain blood type in order to transform the Ape Woman back into beautiful Paula Dupree (Vicky Lane). After Stendahl traps the heroine and prepares to drain every drop of blood from her body, Hatton becomes filled with compassion and rebels against his master. Inevitably, he is slain by a bullet from Stendahl's gun for his disloyalty. But faithful to the horror film formula, the scientist is strangled to death by the powerful hands of the hideous Ape Woman before his experiment is completed. In this interesting programmer, Hatton was now billed as "Maloch the Brute." It became apparent that the studio was grooming him for bigger things; he had more footage and dialogue than ever before.

In his next film, Hatton finally returned to the role he made famous, but this time as a star. In MURDER MANSION, the "Creeper" bore no trace of his English background from PEARL OF DEATH.



Rondo as he appeared in his last and greatest role, that of THE BRUTE MAN in the film of the same name. While "The Creeper" tastes in woman wasn't bad, his taste in hats left a lot to be desired.

advance upon a helpless Holmes, a hugh fell over the audience as I felt a cold, clammy fear fill my body and the rest of the theatre. I haven't felt the bad rise in the back of my neck since FRANKENSTEIN."

THE CREEPER CREEPS AGAIN

But this was not the last of the "Creeper." Seeing horror potential in Hatton, Universal Studios, "Home of the Horror Film," signed the actor to an exclusive contract. Under the supervision of producer Ben Pivov, plans were being

but retained his powerful strength and his animal-like instinct to kill. Starting off as the beginning of a whole new series, the plot began with the rescue of the "Creeper" from a watery grave by a down-and-out sculptor, Marcel DeLange (Martin Kosleck). After DeLange nurses his strange patient back to health in his Greenwich Village studio, the "Creeper" repays his benefactor by murdering assorted art critics whom the twisted sculptor believes to be persecuting him. With each successive murder, the weird relationship between the sculptor and the

Accompanying the disfiguring disease that plagued Rondo Hatton in real life, was often inflicted by scriptwriters on fictional horror film characters. Here the victim is Michael Brennan in a recent film called DOOMWATCH. Others to suffer from the disease were Ralph Morgan in THE MONSTER MARCH (1944) and Leo G. Carroll in TARANTULA (1955).

"Creeper" assumes a curious resemblance to a mad scientist and his "monster." Inspired more than ever, DeLange scripts a large likeness of the "Creeper" and hides it from visitors. Believing the sculptor to have betrayed him, the "Creeper" murders his benefactor and nearly kills a curious newspaperwoman (Virginia Grey), but is shot by Police Lieutenant Brooks (Bill Goodwin) at the last moment. Actor Kosleck gave a fine performance as the deranged sculptor and years later realized that Hatton was a very charming, intellectual and soft-spoken person, quite unlike the monstrous character he so effectively portrayed. The film was finally released under the title of HOUSE OF HORRORS in early 1946.

RONDO MEETS THE SPIDER WOMAN

Before his next "Creeper" film, Hatton was recruited to the cast of another spin-off from the Sherlock Holmes series, THE SPIDER WOMAN STRIKES BACK. In this sequel to THE SPIDER WOMAN (1944), Hatton portrayed another sinister assistant, this time to Adrea Spedding (Gale Sondergaard), an apparently harmless blind recluse who hires a young woman (Brenda Joyce) to be her companion. But in reality, this arch-villainess has 20-20 vision and is secretly draining her young companion's blood in order to nourish her strange hot house plants to produce a poison capable of killing the neighboring farmer's cattle, but her evil plot is undone as she and her assistant are consumed in a fire in the climax. Billed as "Marie the Monster Man," Hatton had little to do except look sinister while going through the motions of being a servant. Hoping to compensate for this, the screenwriter added a touch of mystery to Hatton's character by making him mute, but even this gimmick could not save the routine predictability of the plot.

Hoping to avoid criticism over the exploitation of their new horror star's glacial malfunction, Universal issued publicity releases stating that Hatton's disfigurement was a result of combat injuries suffered in World War I. The studio obviously had long-range plans for Hatton and would not hesitate to go to any lengths to protect their investment.

RONDO REACHES STARDOM

Hatton began his second starring role as the "Creeper" in THE BRUTE MAN in late 1945. By this time, the character was completely Americanized. In an effective flashback sequence, the plot related how a young mid-western edgy athlete, Hal Haddock (Frank Ferguson), is seduced and turns killer after becoming disfigured in a laboratory experiment. Though Coby did not resemble Hatton in either size or appearance, this did not affect the shortening sympathy for the story, making the "Creeper" a tragic figure instead of a cold-blooded killer. Coincidentally, certain scenes seemed reminiscent of BRIDE OF FRANKENSTEIN, especially the

Continued on page 31

MONSTER TIMES BACK ISSUES!

Okay, gang, here's your once-in-a-lifetime (well, not exactly, but . . .) chance to pick up some rare and valuable back issues of **THE MONSTER TIMES**, the first newspaper of horror, science fiction and fantasy. We've got issues on everything—just look at

our gallery of gory delights—enough to scare even the most fearless reader. And don't forget, each issue contains a giant color centerfold, suitable for framing or hanging on your crypt wall to cover up the holes or even for wrapping fish.



TMT 1, COLLECTOR'S CLASSICS, \$2.
Our special premiere issue containing part one of "The Man Who Saved King," NOFERATU, DER GOLEM and BUCK ROGERS. Also included is a Benji Wingham-Frankenstein color poster and Wingham's NOFERATU comic strip.



TMT 2, SPECIAL STAR TREK EDITION, \$2.
Our first all STAR TREK edition, featuring the "Star Trek Saga," interview with William Shatner, profile of Leonard Nimoy and story on Gene Roddenberry. Also Gary Monroy's Star Trek color centerfold, STAR TREK comics and "Space-men of the 30's."



TMT 3, GIANT BUGS ON THE MARCH, \$1.
Filmbrook's bug classic, "Bugs in the Corn," by Mary Wehrman, "The Empire of the Ants" by H. G. Wells, a Rich Buckler comic strip and a review of "Stan Lee at Carnegie Hall." Also a giant KING color poster and part two of "The Man Who Saved King."



TMT 4, BRIDE OF FRANKENSTEIN, \$1.
Filmbrook of the classic BRIDE OF FRANKENSTEIN, review of THE PULPS, article on GREEN Lantern/Green Arrow, a two page Jeff Jones comic strip in color, Roger Gorman meets Edgar A. Poe, "Dracula Goes To Court," and the worst films of 1971.



TMT 5, CREATURE FEATURE, \$1.
Filmbrook and giant color poster of THE CREATURE FROM THE BLACK LAGOON, interview with TAZZANI comic's Joe Kubert, Humphrey Bogart's only monster movie, more Jeff Jones comics and an article on ESQUIRE's hip comic stories. Not to mention "Mushroom Monsters."



TMT 6, ZOMBIES ON PARADE, \$1.
Features a zombie film survey, "Zombies in the Comics," THE ASTRO ZOMBIES, THE OMEGA MAN, a Dan Green comic strip, review of Benji Wingham's SADDLE STORIES, NIGHT OF THE LIVING DEAD and a zombie color centerfold. You'll never want to see zombies again.



TMT 7, HAMMER HORRORS, \$2.
Filmbrook and color centerfold on Hammer's HORROR OF DRACULA, A "Hammer Horror History," "The Hammer Heritage," the complete Hammer checklist, horror toys in London, Hammer's beautiful ladies, reviews of HORRORS and DRACULA. All Hammer, All Horror!



TMT 8, SCI-FI SPECIAL, \$5.
Our almost sold out first science fiction issue. Contains a Filmbrook and color centerfold on THIS ISLAND, EARTH, "Science-Fiction in the Comics," THE SPACE GIANTS, article on Buster Crabbe, and "The Making of 2001: A SPACE ODYSSEY." Get 'em while they last!



TMT 9, PLANET OF THE APES, \$1.
Filmbrook and color centerfold on PLANET OF THE APES, the last apes movie. Also includes CONAN in the comics, THE NAVY VS. THE NIGHT MONSTERS, FRITZ THE CAT, an interview with Dracula, coverage of the Guevara Gallery's comic exhibit and Hemphill's B movie movies.



TMT 10, GORGEOUS GORG, \$1.
Filmbrook and color centerfold on GORG, review of STARWALKER'S HISTORY OF COMICS, more Blood movies, more Seymour, Behind the Scenes at the PLANET OF THE APES, preview of WILLARD, THE MOST DANGEROUS GAME and a special rat comic strip.



TMT 11, SPECTACULAR SPIDER-MAN, \$1.
An interview with Spider's artist and writer, Stan Lee, Man's most monstrous villains, DR. PHIBBS, fanzine reviews, still more Blood movies, survey of the comics con phenomenon, still more Seymour and a special Spider comic centerfold by Kane and Dabo.



TMT 12, WICKED WOLF-MAN, \$1.
Features a Filmbrook and color centerfold on WOLF-MAN, article on comics character THE PHANTOM, GODZILLA, "Behind the Scenes of SCIENCE FICTION FILM," CONQUEST OF THE PLANET OF THE APES and an interview with Peter Gushing.



TMT 13, VALLEY OF THE GWANGI, \$1.
Filmbrook and color centerfold on THE VALLEY OF GWANGI, an interview with Alfred Hitchcock, "Vampires in the Comics," preview of GODZILLA, THE PLANT MONSTERS review of HPL magazine, Godzilla's new column, some real monsters and CHILDREN SHOULDNT PLAY WITH DEAD THINGS.



TMT 14, GODZILLA FOR PRESIDENT, \$1.
Our spectacular issue breaking the story that Godzilla is running for president, with a color centerfold to match. Also included are articles on MIGHTY JOE YOUNG, COUNT YORGA and still more PLANT MONSTERS. An interview with Vincent Price, and "Cornea Go to College."



TMT 15, SUPER SCIENCE FICTION, \$1.
Filmbrook and color centerfold on FORBIDDEN PLANET, review of FLASH GORDON HERITAGE, THE MYSTERIANS, behind the scenes at the latest space movie, SF TV GUIDE, review of ASYLUM, interview with Rod Serling and world of the SF WORLD-CON.



TMT 16, PEDRO'S BLANKS, \$1.
Filmbrook and color centerfold on the classic IT! MONYAS, Mike O'Brien's missing monster, preview of DRACULA A.D. 1972, "When Monsters Rule the Comics," Perry Anderson of Germany, First Annual Monster Roll and King Kong comes.



TMT 17, TERRIFYING TARANTULA, \$1.
Filmbrook and color centerfold on TARANTULA, article on Dr. Doom and Dr. Shock, the return of E.C. comics, "Heracles in the Comics," Late Fanz round-up, review of some recent monster movie campaigns, and some really repulsive comics.



TMT 18, STILL MORE S-F AND STAR TREK, \$1.
Our third all issue contains a 12-page STAR TREK pull-out which includes our already classic "Keep On Trek!" poster, STAR TREK bibliography, STAR TREK Yellow Pages, review of the STAR TREK books and TV Spoos model. Also FU MUNCHU.



TMT 19, THE TOTAL FRANKENSTEIN, \$1.
Filmbrook on "1931's FRANKENSTEIN," a complete FRANKENSTEIN bibliography, the real Frankenstein, "The Decline of Frankenstein," interview with Gen Frankenstein, "Frankenstein in the Comics," and a color centerfold with all the FRANKENSTEINS of the movies.



TMT 20, GREEN SLIME BLUES, \$1.
Filmbrook on "1931's GREEN SLIME," preview on THE VAULT OF HORROR, Godzilla vs. Ghidorah, GIGANTIS BL, article on Hank Ketcher's results of the Monster Poll, review of the KLINE PORTFOLIO, and a trip to the Antarctic seabed. Also TMT's exclusive MI MONSTERMORE. Seeing is believing!



TMT 21, GADZOOKS, GODZILLA, \$1.
A special 48-page magazine issue of TMT devoted to GODZILLA and his friends including a GODZILLA Filmbrook, four color GODZILLA posters, the friends of GODZILLA, Tom Sutton's super comic strip RATH and more on the Greatest Beast in the World, Godzilla.



TMT 22, REGA RODAN (\$1)
Filmbrook on RODAN with a true color centerfold of same. Also Dan Wolkstein's COMICS THEATRE OF BLOOD, review of HIS TORY OF COMICS vol. 2, the Last of The Planet of the Apes and much more in our special BILL OF RIGHTS issue.



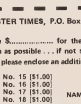
TMT 23, THE FANTASTIC FLY, \$1.00. Leading off with a double Filmbrook on THE FLY and THE RETURN OF THE FLY and a Fly centerfold! Also articles of THE GARY MARRELLS creator, C.C. Beck and BROWNE-HILDA's Russell Means. Also, Robots and their monsters and WERE-JOES ON WHEELS. A fantastic movie bug issue.



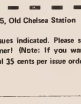
TMT 24, SCI-FI SPECIAL, \$1.00. Our special 40 page magazine devoted to STAR TREK and the last TV SF. See color STAR TREK posters, the 1972 STAR TREK CON, THE OUTER LIMITS, LOST IN SPACE, U.F.O., STAR TREK, Gals, THE SPACE GIANTS, and four stories on the STAR TREK cast of characters.



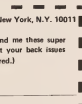
TMT 25, STILL MORE S-F AND STAR TREK, \$1. Our third all issue contains a 12-page STAR TREK pull-out which includes our already classic "Keep On Trek!" poster, STAR TREK bibliography, STAR TREK Yellow Pages, review of the STAR TREK books and TV Spoos model. Also FU MUNCHU.



TMT 26, THE TOTAL FRANKENSTEIN, \$1. Filmbrook on "1931's FRANKENSTEIN," a complete FRANKENSTEIN bibliography, the real Frankenstein, "The Decline of Frankenstein," interview with Gen Frankenstein, "Frankenstein in the Comics," and a color centerfold with all the FRANKENSTEINS of the movies.



TMT 27, GREEN SLIME BLUES, \$1. Filmbrook on "1931's GREEN SLIME," preview on THE VAULT OF HORROR, Godzilla vs. Ghidorah, GIGANTIS BL, article on Hank Ketcher's results of the Monster Poll, review of the KLINE PORTFOLIO, and a trip to the Antarctic seabed. Also TMT's exclusive MI MONSTERMORE. Seeing is believing!



TMT 28, GADZOOKS, GODZILLA, \$1. A special 48-page magazine issue of TMT devoted to GODZILLA and his friends including a GODZILLA Filmbrook, four color GODZILLA posters, the friends of GODZILLA, Tom Sutton's super comic strip RATH and more on the Greatest Beast in the World, Godzilla.



THE MONSTER TIMES, P.O. Box 595, Old Chelsea Station New York, N.Y. 10011

I enclose \$_____ for the issues indicated. Please send me these super collector's items as soon as possible . . . if not sooner! (Note: If you want my back issues sent via 1st Class Mail, please enclose an additional 35 cents per issue ordered.)

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We've got some hot news for STAR TREK fans, and when you hear it, you—like Mr. Spock—won't believe your ears. STAR TREK's back ... but before you rejoice with abandon let us quickly add that this time ST will be in animation form and slated for Saturday morning viewing. How will STAR TREK's foray into the world of animation affect the sacred STAR TREK legend? According to TMT correspondent Mark Evanier, very well, thank you! So read all about it.

An old wise man—I think it was Tim Conway—once said: "The only things certain in life are death, taxes and your favorite T.V. show being cancelled." Everyone—Mr. Nielsen, included—has felt the pain of having some favored program killed, a casualty of the ratings game. But not until an incensed following rallied behind "Star Trek" did any cancelled program seem to have a possible life after death. Had there been this kind of enthusiasm for the show a few years ago, "Star Trek" might well be on, still. What with conventions and fanzines and petitions and books and THE MONSTER TIMES specials and a thriving mail order concern, it is not too much of an exaggeration to say that, in death, Star Trek's popularity is at its peak. But "Star Trek" is far from dead. It "lives" as an animated series, employing most of the original voices and many of the original writers—all under the watchful supervision of Star Trek's creator, Gene Roddenberry and story editor D.C. Fontana.



Mr. Spock seems to have remained pretty much intact, looking less like a slightly younger Leonard Nimoy. Leonard—along with William Shatner, DeForest Kelley and other original cast members—has been signed to provide his character's voice on the soundtrack, which should help to ensure some fidelity to the live-action ST.

Scheduled as part of NBC's Saturday morning line-up, come September (10:30, in most areas), the animated series is being handled by Filmation Studios. Among other Filmation productions, in recent years, have been the many Archie shows, the Superman/Batman/Aquaman cartoons and a host of others. Within the economic limitations imposed on all made-for-TV cartoons, the studio is striving for a superior product. Though animation must be of a limited nature, this can be more than compensated for by quality in scripts, voice tracks and art design. (Witness the Jay Ward "Rocky and Bullwinkle" cartoons—though badly animated, they are among the best ever made for television.) In some ways, the cartoon "Star Trek" show may even surpass the live action show—do patently-fake studio-created "live" landscapes, for example—though it is doubtful that any animated product could ever satisfy the



Cap'n Kirk's back...as a Saturday morning cartoon feature. Judging by this Filmation sketch, it doesn't look like the old Kirk to us, but to many Trekkies any Kirk is better than no Kirk at all.

STAR TREK LIVES!

BY
MARK
EVANIER

most zealous "Trekkies."

Some of those aficionados would like to (and are trying to) take credit for the "revival" of "Star Trek" ... but it would seem that all of the petitions, letter-writing and holy crusades had little or no bearing on the decision to do the animated series. Saturday morning TV always goes in cycles and, this year, the trend is to resuscitate shows that have done extremely well in syndicated reruns. Among others on the schedule are "My Favorite Martian" and "I Dream of Jeannie," both of which have garnered high ratings in syndicated recycling. Although "Star Trek" has recently done very badly in reruns (according to Variety, only 65 stations were rerunning "Star Trek" as of last November and its ratings were around half that of, say, "Dragnet") this is due mainly to over-saturation. Even the most avid Trekkie can only watch the same episodes so many times, after all!

CONVENTION CONSENSUS

Around STAR TREK conventions, events seen in ever increasing numbers, the main consensus about the animated show ... is that there is no consensus! Having the show back on the air, albeit in cartoon form, may take some of the two out of Star Trek fandom. At the recent Star Trek Equicon in Los Angeles, speculation ran the full spectrum from delighted anticipation to utter dread. A few Trekkies are so utterly horrified by the prospect of the animated series that they are already reading petitions to protest its very existence. Like many of the crusades mooted at the time of STAR TREK's cancellation, these crusades reek of paranoia and of a total ignorance of the eco-

nomic and practical aspects of network programming. I can recall being asked to affix my John Hancock to a scroll demanding, in no polite terms, that STAR TREK be immediately revived as a two-hour-a-week series. That would be enough to put Gene Roddenberry in his grave and start him spinning!

About Mr. Roddenberry ... He recently told SHOW MAGAZINE: "There are



The "real" McCoy has also been turned into a cartoon character. Roddenberry insists, though, that the show will retain the original live-action STAR TREK's serious tone and vivid imagination.

enough limitations just being on Saturday mornings. We have to eliminate some of the violence we might have had on the evening shows. There will probably be no sex element to talk of either, but it will be STAR TREK and not a stereotype kids cartoon show." Roddenberry has creative control over the product so as to ensure that the show is faithful enough to the original to satisfy the purists ... and thereby lies the major contribution of STAR TREK fandom to this enterprise. I DREAM OF JEANNIE will be markedly altered when it goes into animation ... but STAR TREK will be STAR TREK, with only minor alterations. They dare do it so differently.

In addition, Dorothy Fontana is on hand as script consultant, along with many of the program's original writers. That news should gladden the hearts of all who worried that, on Saturday morn, STAR TREK would become a hackneyed pie-in-the-face farce, filled with Toot and Jerry cartoon rip-offs ... or perhaps with Capt. Kirk talking like Bugs Boony, saying: "Ehh...what's up, Spock?"



Nurse Chapel and Lt. Commander Scott "Gitty" to his fans) as rendered by Filmation artists. We at TMT are somewhat skeptical about the animated STAR TREK project, but we're willing to keep a collective open mind about it. In fact, our mind is almost always open...nothing stays in it for very long anyway.

...TO BOLDLY GO WHERE NO CARTOON CHARACTER HAS EVER GONE, BEFORE!

That won't happen, at least ... the entire staff is laboring diligently to recapture the spirit that made STAR TREK the institution that it is today. With the original voices of William Shatner, Leonard Nimoy, DeForest Kelley, et al, it will have a goodly percentage of that spirit. Hopefully, they will recapture the show's stronger points and leave its flaws far, far behind ... so that STAR TREK, like certain fine wines, may develop and improve with age. Everyone certainly hopes it hasn't fermented.



Robert Foxworth as he appears in Questor. Sci-fi series about an android

TMT's own media editor, the world-famous R. Allen Leder, turned up in a recent issue of SHOW MAGAZINE with an interview with Gene Roddenberry, dealing with the Star Trek creator's latest project. Star Trek is still alive in each project, GUESTER, a proposed sci-fi series about an android played by Robert Foxworth. If you pick up the June 1973 issue of SHOW, R. Allen promises to remember you in his column.

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THE L.I.R.R. WAS FOUR HOURS LATE!



IT WAS JUST YOUR TYPICAL WEDNESDAY AFTERNOON IN CANARSIE, NOTHING AT ALL GOING ON. KIDS TRUDGING HOME FROM SCHOOL, LIKE THEY DID EVERY DAY, THEIR LIVES SMOTHERED IN QUIET DESPERATION...

HEY, IS THAT BOOK REPORT ON ETHAN FROM DUE TOMORROW?

YEAH, AND I GOT NOTHING ON IT! I BEEN READING "MORE THAN HUMAN" AND I CAN'T PUT IT DOWN!

TITO 187
POST & KEEZ BUILT
KEVIN 166
TAKI 183
STAY HIGH 112

WHEN SUDDENLY, WITHOUT ANY WARNING...

WHAT THE HECK IS THAT NOISE?

SOUNDS LIKE-BUT IT CAN'T BE!

THE MONSTERS STRUCK!!



OH MY HEAVENLY DAYS!

GOD LORD!

SHARON GLARK!

I CAN'T BELIEVE MY EYES!

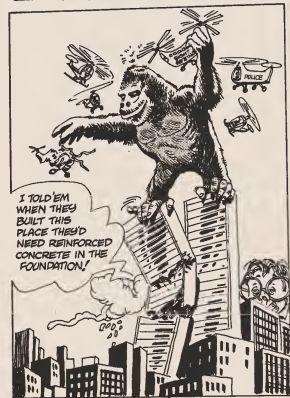
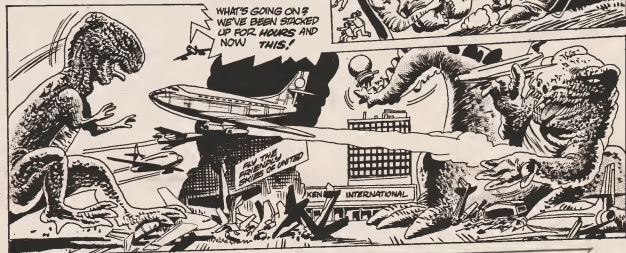
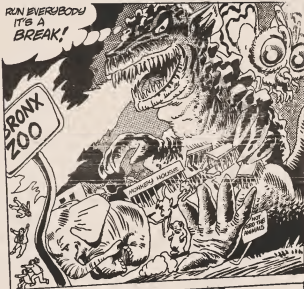
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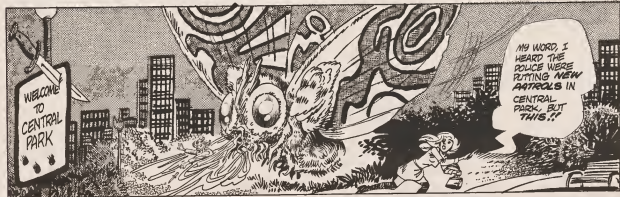
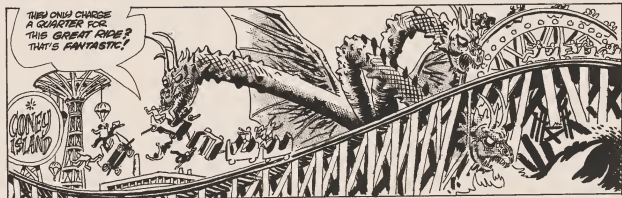
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WHAT TH-?

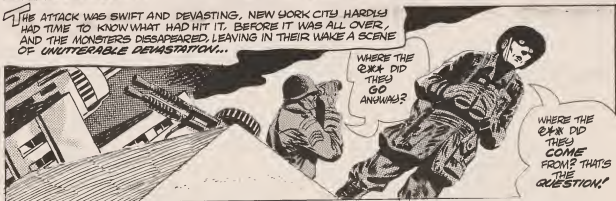


BETTER CALL OUT THE RESERVES CHIEF! THERE'S BIG TROUBLE HERE IN CANARSIE!

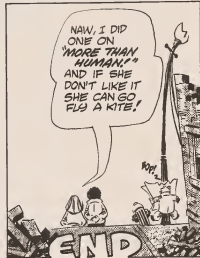
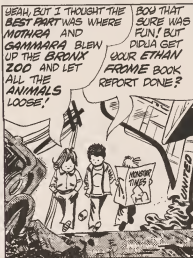
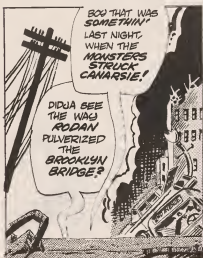




THE ATTACK WAS SWIFT AND DEVASTATING. NEW YORK CITY HADLY HAD TIME TO KNOW WHAT HAD HIT IT, BEFORE IT WAS ALL OVER, AND THE MONSTERS DISSAPPEARED, LEAVING IN THEIR WAKE A SCENE OF UNUTTERABLE DEVASTATION...



IT WAS ANOTHER TYPICAL THURSDAY MORNING IN CANARSIE, NOTHING AT ALL GOING ON, KIDS TRUDGING OFF TO SCHOOL AS USUAL, BUT SOMEHOW, OVERNIGHT, THINGS HAD **CHANGED** JUST A LITTLE BIT...



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THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic

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P12 COMPLETE SET OF P7 THRU P17 \$35

Five full color Jack Kirby posters available only as a set. Each measures 11" by 17" and are all Kirby, all fantastic!



P18. Four gods: Thor, Iron Man, Hulk, Thor, \$4.00 plus 50c. AVAILABLE ONLY AS A SET



Now is your chance to get the posters you've always wanted. We've got monsters, heroes, warriors, villains and even comic characters. You got knotholes on your walls? No sweat, buy a bunch of posters. They're all mailed in sturdy cardboard mailing tubes.

Name _____ Address _____ City _____ State _____ Zip _____

Please send the posters listed below. I enclose full payment \$ _____

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	RP1	\$2.95	
	RP2	\$2.95	
	RP3	\$2.95	
	RP4	\$2.95	
	RP5	\$2.95	
	RP6	\$12	
	RP7	\$2.45	
	RP8	\$2.45	
	RP9	\$2.45	
	RP10	\$2.45	
	RP11	\$5.45	
	RP12	\$14	

NOW MANY	POSTER NUMBER	PRICE (INC. POSTAGE)	TOTAL PRICE
	RP13	\$2.45	
	RP14	\$3.45	
	RP15	\$3.45	
	RP16	\$3.45	
	RP17	\$5.45	
	RP18	\$15.00	
	RP19	\$4.50	
	RP20	\$1.45	
	RP21	\$1.95	
	RP22	\$1.45	
	RP23	\$1.45	
	RP24	\$1.45	

NOW MANY	POSTER NUMBER	PRICE (INC. POSTAGE)	TOTAL PRICE
	RP25	\$1.45	
	RP26	\$1.45	
	RP27	\$1.45	
	RP28	\$2.45	
	RP29	\$1.45	
	RP30	\$2.45	
	RP31	\$5.95	
	RP32	\$4.95	
	RP33	\$1.95	
	RP34	\$1.95	
	TOTAL		

P34. PELLUCIDIA, \$1.50 plus 45c

MONSTERS

All posters black and white, 30" by 41" unless otherwise indicated.



P20. KING KONG, 30" by 41" \$1.00 plus 45c



P21. CREATURE FROM BLACK LAGOON, 30" by 41" \$1.00 plus 45c



P22. LIZARD DRACULA, 30" by 41" \$1.00 plus 45c



P23. RADUEL WELCH, 30" by 41" \$1.00 plus 45c



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P25. FRANKENSTEIN, 30" by 41" \$1.00 plus 45c



P26. BEAST FROM 20,000 FATHOMS, 30" by 41" \$1.00 plus 45c



P27. BATMAN [color], 30" by 41" \$1.00 plus 45c



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P29. KING KONG II, 30" by 41" \$1.00 plus 45c



P30. THE HULK [color], 30" by 41" \$2.00 plus 45c



P31. KEEP ON TRUCKIN' [color, comic, 30" by 41" \$1.50 plus 45c

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36

GHOULY GLOSSIES or: HOT STILLS, ANYONE?

by Gary Gerani

Wherever film & comics conventions are held, you can be sure that all manner of strange people will be found there. Perhaps the most lurid of these are gaggle of criminally-bent figures whose youthful looks and tremulous voices would seek to belie their sinister purposes. These lurking young man and women are the wayward youths who traffic in the murky netherworld of "hot stills" dealing. At great risk to life & limb (his, not ours), we dispatched TMT undercover reporter Gary Gerani to infiltrate the ranks of this secret subculture. His findings are as follows...

Some time ago, this intrepid MONSTER TIMES reporter ventured into the world of Sci-Fi movie collecting to discover new heights in hot print shoddiness. Once again disguised as a fanatical fan and equipped with the latest tricks of the collecting trade, I will now dare to explore that area of fandom known as the paper market, or, as the local natives call it, "the flatlands."



Original stills from Universal's Golden Age classics, like THE WOLFMAN, are among those most coveted by crazed collectors, and unscrupulous hot stills traffickers will try to get this limit for them.

The paper material in question generally breaks down into four major categories: stills, posters, pressbooks and lobby cards. All of these items constitute the basic advertising and exploitation output of a motion picture and are mostly used in connection with the film's engagement at a local theater. Certainly the most popular of these, collecting-wise, is the still.

"STILL" GOING STRONG

A still is, quite simply, an 8x10 glossy photograph of a scene from a movie. These scenes are either shot during the actual filming of the movie or otherwise blown-up to still size from the 35mm print itself. The releasing company issues approximately 100 different scenes from each film and then breaks them into different sets for newspaper, magazine or general display purposes. The stills are the sole property of either the releasing corporation or National Screen, a theater-serving branch that handles all the color material. Because the more enticing scenes are usually selected for still dis-



If you, like this fellow, are of two minds about what stills to buy, commit this article to memory and follow its advice faithfully. And if you don't want to shell out hundreds of bread for original KING STILLS and like this, this still from THE THING WITH TWO HEADS can be purchased at most places for a dollar or less... usually less.

play, it is only natural that the average fanatical movie buff finds these 8x10 photo-gems desirable fare for collecting. But remember, folks, it is still basically illicit to buy, sell or give away these items, and TMT does not encourage film-material traffic of any sort.

However, collectors, being what they are (what exactly are they, for gosh sakes?), manage to lay hands on these glossy goodies, and THE MONSTER TIMES has been fortunate enough to get their first-hand opinions on the subject.

One important factor to consider when examining a still is whether or not it's "original." This phrase has two meanings: it can either imply that the still is a dupe (a second photograph taken off the original) or simply a photo issued during a re-release. The latter is most evident in a film like KING KONG, since a 1933 KING still is far more valuable than a photo distributed during one of its many reissues. How can you tell if a still is original or not? This problem is usually solved by observing the caption, the lettering at the bottom of the picture. It should reveal the

release date and the company that did the releasing.

Just what kind of still is the best to collect and which titles are rarest? Most still people unanimously agree that original stills from the old classics are indeed the ones to go after. KONGs, FRANKENSTEINs, DRACULAs and almost all of the "Golden Age" Universal film photos are heavenly finds for the avid glossy-gatherer. But, even if these items raise the most eyebrows at science fiction conventions, it is important to remember that any still, if it interests or intrigues you enough, is worth purchasing for your own personal enjoyment.

LOBBY CARDS AND POSTERS

Moving away from stills for the present, let us consider the collecting possibilities of two dandy and similar items known to all the fandomized world as lobby cards and posters. Both these items boast the final effects of the film's ad campaign, and both are used to advertise the picture. Lobby cards come in sets of eight; the first is a smaller, more compact version of the

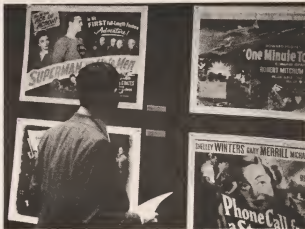
basic poster design and the other seven are composite stills/ad art and feature scenes usually present in the photographs. Lobby cards are 11" by 14" in size and are generally (at least the older ones were) artificially colored.

Posters come in a variety of sizes, so it shouldn't be too difficult to fit one into your particular wall arrangement (although it is doubtful that this was the original intention on the part of the distributing company). The most practical (and certainly most impressive) of these is the "one sheet," a well-proportioned rectangular variation that most collectors seem to favor. Another popular version is the insert, which is about half the size of the one sheet when held vertically. Of course, if none of these suit you, there's always the 22" by 28", the six sheet, the three sheet and, finally, the bed sheet to pull over your weary, collecting-fogged head before you drop into unconsciousness.

WELL-PRESSED BOOKS

The last general paper item fans fawn over is the pressbook. This is actually nothing more than a two-to-twenty page manual (sometimes it's a bit longer) printed on cheap paper that gives cast, credits, ad art and general information on the film it represents. These are sent directly to the theater managers who in turn usually send them directly into the garbage can since the publicity tactics contained therein are generally quite ridiculous. (For confirmation of this contention see "Is This Any Way To Sell a Movie?" TMT, No. 18-24.) Nevertheless, movie buffs find these items of great importance since they basically answer any question regarding a film's making and essential worth. If you plan on purchasing some of these, you should be informed that a recent price on the original KING KONG pressbook was well over \$200!

Well, that about sums things up on the paper front. Of course there's always slides, 35mm frames, color transparencies and other little annoyances to reckon with, but since both time and space are running kinds low at this point, I'll have to bid you fine collectors farewell. And as a final word, may I make an honest and hopeful suggestion: ever think of collecting stamps?!!



Prospective poster purchaser peruses selection that appeared in a special poster exhibit held last year at the New York Cultural Center. There's really no dependable way to accurately gauge poster prices since they depend primarily on availability. But, as one wag once put it, "You pays your money; you takes your choice."

...he's a way of getting the latest hot-off-the-wire info to you; reviews, previews, scoops on horror films in production, newsworthy monster curiosities, bulletins, and other grus-flashes. There are several contributors to our hodge-podge *Telephone* page... BILL FERET, our man in Show Biz (he's a professional actor, singer, dancer with the impressive resume list of stage, film and TV credits to his name), makes use of his vast professional experiences and leads to Fere-out items of interest to monster fans, and duly report on them in his flashing Walter-Wind-chill manner.

Be not disheartened by the spoolity of the Monster From the Tube for the coming Television season, he may be somewhat absent from the series scene, but he'll be back in the fall. **ABC Movie Di-The-Wave.** Already lined-up for next season... **DYING ROOM ONLY.** by Richard Matheson, from an adaptation of his own work, starring Academy Award winner George Lazenby. A young woman who must search for her husband who has mysteriously disappeared from the men's room of a diner in the middle of the night. **IN THE DARK.** A couple inherits a haunted house, (don't yawn yet), but this one's inhabitant is a ghost. **IN THE DARK.** A couple possessing the lady-of-the-house. **SATAN'S SCHOOLS FOR GIRLS.** mysterious suicides take place in a girl's school, the heroine is asked to join one of them, who is the killer. **ISN'T IT SHOCKING?** (I certainly hope so) small-town sheriff tries to discover the

Fretty good, no? Might even help if you devotees-of-the-dread out there drop a little note to your local ABC station, raving about the shows shown, and tell of your eagerness for more.

Peter Cushing joins Vincent Price and Robert "Count Yorga" Quarry in **THE REVENGE OF DR. DEATH**. Film is based on August Mall's novel **DEVIL DAY**.

Cast random for Amicus' next, **TALES FROM BEYOND THE GRAVE**, is yummy... Peter Cushing (shudda guessed?), Margaret Leighton, Diana Dors, Ian Bannen, Donald Pleasance, Angela Pleasance, David Warner, Nyree Dawn (The Protectors) Porter.

World Film Services has started production on **VAMPIRELLA**, starring David Niven. You don't suppose it's the original?



NEWS FLASH FROM KING FEATURES

NEW YORK—King Features announced this week that they will publish four volumes of comic art reprints—two containing Sunday pages of Hal Foster's *PRINCE VALIANT*, and two containing Sunday pages of Alex Raymond's *FLASH GORDON*.

PRINCE VALIANT numbers one and two will include the first 330 Prince Valiant Sunday pages, dating from February, 1937. The *FLASH GORDON* volumes will contain selected early work.

A belated follow-up to THE 7TH VOYAGE OF SINBAD has been completed and should be released to theaters soon. THE GOLDEN VOYAGE OF SINBAD, shot mainly in Majorca, stars John Philip Law, Caroline Munroe and Tom Baker, and introduces Ray Harryhausen's latest special effects process, Dynarama. Featured are epic battles with such supernatural foes as gryphons, centaurs and hominoids, and the film promises to be a winner.

There's to be a film version of Peter Benchley's novel **JAWS**. It tells of the terrorization of a small Long Island town by a gigantic White Shark.

Cinespana, S.A., a new production company on the scene, and obviously based in Spain, has quite an impressive line-up for release—**BLOODY CEREMONY**, **THE MUNNY'S REVENGE**, a new remake of Wells' **THE MYSTERIOUS ISLAND** starring Omar Sharif, and a contemporary psycho-meller titled **THE SUMMERTIME KILLER**, starring Karl Malden and Olivia Hussey.

Also keep an eye out for a little number called **THE KILLING KIND**. It's very PSYCHO-ish, but the performances by Ann Southern and John Savage are excellent, as is the direction by Curtis Harrington ... Another Psycho-meller due on the scene soon should be the sinister **SISTERS**.

Chocolate Chip Productions (honestly) is currently lensing in Atlanta, Georgia. **HOUSE ON SKULL MOUNTAIN.** "sho 'null!"

There's a film shooting in Dallas presently titled **HORROR HIGH**. Scholastic skullduggery?

CHOSEN SURVIVORS winding up shooting in the bat-filled caves of Mexico. Story of a few isolated people in a mammoth cavern filled with vampire bats. Jackie Cooper, Alex Cord, Richard Jaeckel and Diana Muldaur star.

Walt Disney Productions also almost finished lensing on **ISLAND AT THE TOP OF THE WORLD**. David Hartman stars in this filmization of Ian Cameron's "The Last Ones."

Watch out for the kiddie killers. I never trust anyone under 12 anyway, and now you'll see why.

THE WEDNESDAY CHILDREN, produced by Venture Co., tells of a group of teenagers who make a bargain with the devil to destroy all adults and start a complete new world for them. While **THE WORLD THROUGH THE EYES OF CHILDREN** has Ross Martin playing the devil, who does battle with 6 adults who are reduced to the size of kids, Jimmie Rodgers, Dan Dailey and Nancy Kulp are top-billed.

Two other Spanish films to be on the lookout for are **ALL THE COLORS OF DARKNESS** and **WHAT HAVE YOU DONE TO SOLANGE?**

Both books will be printed in full color, hard-bound and 8 1/2" by 11". The books will be priced under \$15 each and should be available before the Christmas season. All stories included in the books will be complete.

For further information write to: King Features Syndicate, Merchandising and Special Projects Department, 235 East 45th Street, New York, New York 10017.

1994-1995

YOUNG FRANKENSTEIN at Fox in November. Peter Boyle, star of *JOE*, says the title role. (Having been created in middle age, how could he ever have been young?)

Camera One will be releasing shortly a documentary on the "fake" and "real" and occultism titled **VOODOO**. Leone International has ready for release **IA AND THE DEVIL**, starring Telly Savalas, Elke Sommer, Sylva Koscina and Ida Galli. Impressive cast, but I'm not expecting too much.



The new paperback I mentioned last column, Vic Ghidalia's **ODDBALLS**, is being dedicated to the master Vincent Price, in honor of his portraying so many "oddballs" himself. Mr. Price was kind enough to drop Vic a note of appreciation.

CREATURES FEATURED

A Japanese suit is planning not only to capture the Loch Ness monster, but to put him on a telly, as the KING KONG® Tokyo-based promotion firm is launching an intensive search for the legendary creature, and plans to take the monster on a world tour, if they're lucky enough to get their aim.

But even if they don't, the only way to see the sea, Dr. Ann Ridder, formerly with the CAMBRIDGE UNIVERSITY ZOOLOGY department, says she's convinced that the giant squid in Julia Ward's 20,000 LEAGUES UNDER THE SEA is reality, not fiction. "I've never believed in the Loch Ness monster, but I do believe in giant sea creatures on a number of recent sightings, as well as an 1886 incident, in which something shaped like a 'huge iron tank with arms' washed up off the Florida coast. Officials took samples of tissue from the creature, and the results were to be connective tissue from the body of a squid!"

[illegible]

DATE	CONVENTION	LOCATION	PRICE	FEATURES
August 12 Sept. 9	THE SECOND SUNDAY Phil Seeling 621 Avenue 2 Brooklyn, New York	THE HOTEL McALPIN New York City	\$1 at the door	COMIC BOOK DEALERS DISPLAY No special guests
August 19	OLD COMIC BOOK CLUB Chicago, Illinois	YMCA HOTEL 826 S. Wabash Chicago, Illinois	50 cents at the door	No special guests, but buying, trading and cheap table apaca
Sept. 1-3	TORCON 2— 31st Annual World S-F Con PO Box 4, Sta. K Toronto 12, Ontario, Canada	ROYAL YORK HOTEL Toronto, Canada	contact con for fan rates	Awarding of Hugo and Nebula awards
August 16- August 19	SAN DIEGO COMIC CONVENTION Post Office Box 17096 San Diego, Calif. 92117	SHERATON INN- HARBOR ISLAND HOTEL San Diego, California 92117	no info, contact con.	Guests: Neal Adams, Carmina Infantino, Jack Kirby, Saymore, D.C. Fontana and others

THE COM-CALENDAR is a special exclusive feature of THE MONSTER TIMES. Across the country, seemingly every weekend, comic conventions, of fans, horror and monster tracts and even trinkets gather to buy, sell, trade, collect and listen to speeches. These affairs are called conventions. As with most gatherings of aficionados, the get-togethers often border on the lunatic fringe, but the people are affable and friendly, and there is always the chance that you can pick up some rare item for your collection.

If you've never been to a convention, we here at TMT highly recommend any and all of them. They differ in size and quality and emphasis, of course, but they're all fun to go to, and fun to look at. TMT will keep you informed of all the upcoming conventions and we all hope you attend at least one.

WHO'S GOT THE ACTION?

CARMICHAEL, CALIF.—There's a comic book fan here who's \$1800 poorer, but one comic book fan richer. His name is Mitchell Mundy, and he purchased ACTION COMICS #1, containing the first appearance of SUPERMAN, for the record price of \$1807.25.

Mundy, known around his neighborhood as "King of the Comics" (for that price, he might be called "God of the Comics"), claims that there are only nine existing copies of ACTION #1 still available, although the original 1938 print run was 50,000.

Mundy bought the comic book from a friend, Theodore Holstein, who originally purchased it



Portrait © 1988 National Philatelic Club, Inc.

from well-known Phoenix, Arizona comic dealer Bruce Hamilton. Holstein had purchased it for \$15000.

In a story that quoted Mundy, written by an Associated Press reporter, Mundy said that he was going to insure the comic book with Lloyd's of London, an insurance agency known for insuring just about anything. Mundy also said he would not consider selling it to anyone but a museum representative, and that the price would probably be about \$10,000.

Mundy called it "The ultimate comic" and also said that if it's the only comic book that really counts.

The COMIC BOOK PRICE GUIDE, compiled by Bob Overstreet, has priced ACTION #1 at \$1000, but added that a comic book like ACTION #1 is really priceless, since it rarely, if ever, is available, and almost never changes hands. ACTION #1 may be rare, but now it's a price—\$1807.25.

—J.B.



KUNG FU is coming to the cinema! Spurred by the many successful Kung Fu/karate movies flourishing across the nation like TMF '81 and the successful Devil Carapace television series, the comic industry is gearing up to cash in on the craze.

The first Kung Fu comic material appeared in a humor story, "Written by Len Wein and illustrated by Mike Secor," the story was entitled KING FOOIE and was printed in CRAZY #1, Marvel's initiation of MAD.

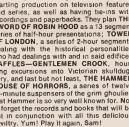
Now, however, both Marvel and Charlton comics are preparing serious Kung Fu comics.

Marvel's Kung Fu character will be called SHANG-CHI and is billed as "The Master of Kung Fu," and will appear in the first issue of SPECIAL MARVEL EDITION.

Charlton's character, YANG, is the other entry in the field. Written by Joe Gill and drawn by Warren Suttler, YANG will emphasize the "good and evil" angle of Kung Fu.

With all these Kung Fu characters around, we're wondering if anyone remembers when the only Oriental in comics was "Black toothed and yellow-skinned" and ready to rob the "Riding Bull" over the good old U.S. of A.?

Now for the "coup de gras" Hammer Horror Factory enters the tube competition. Yes, The Bloody Britishers will be starting production on television features and series, as well as having tie-ins with recordings and paperbacks. They plan THE SWORD OF ROBIN HOOD as a 13 segment series of half-hour presentations; TOWER OF LONDON, a series of 2-hour segments dealing with the historical personalities who had dealings with and in said edifice; RAFFLES—GENTLEMEN CROOK, hour-long excursions into Victorian skullfogy; and last but not least, THE HAMMER HOUSE OF HORRORS, a series of twelve 90-minute suspenseful of the grim ghoulies that Hammer is so very well known for. Not to forget the records and books that will be out in conjunction with all this delicious devility. Yum! Play it again, Sam!



Greg Thewissen, member in good standing of The Monster Times Society, next to his interpretation of Freddie Wertz as Dr. Jekyll from the 1932 classic.

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In its never-ending attempts to keep the reading public informed of crucial events in the monster and comic field, THE MONSTER TIMES recently assigned Managing Editor Joe Brancatelli, a comic fan from way back, to cover the July 4th through July 8th Comic Convention in New York. Here are his observations on comic books' most perennially successful convention.

They stood in long lines, circling around and between large, wooden desks cluttered with program books, convention t-shirts and yellow plastic bags. They were young boys holding the latest issue of SPIDER-MAN close to their hearts. They were balding store keepers carrying three-bare sport jackets. They were also black kids wearing sandals and dashikis and young girls with comic character t-shirts. But, most importantly, they were all comic fans—fans waiting to gain admittance to the 1973 New York Comic Art Convention.

Many of them had been here before—hard-bargaining, often cynical convention-goers wary of deals that appeared "too super" or "too good a bargain." But there were also new faces, young faces. Faces of pre-teens and just-turned-teens whose all-consuming love for comics brought them to this convention. Many would eventually leave disappointed, but most would leave ecstatically happy, having procured a precious autograph or a desperately needed issue to fill a collection.

This sixth annual New York Convention, hosted by Brooklyn teacher and comic dealer Phil Seuling, convened this past July 4th at the Hotel Commodore and was expected to entertain upwards of 10,000 people before closing its doors on July 8th. It's the largest of all American comic conventions and annually boasts the most comic fans, the most comic prose and the most comic books.

The 1973 Convention provided all of the normal convention ornaments. There were panels and discussions, among them a keynote speech by Bob Kane, creator of The Batman, and a slide show by BROOM-HILDA, writer/artist/creator Russell Myers. Also among the panels was a personal session with artist Russ Heath, who spoke on "The Treatment of War in Comic Books." (Heath is generally regarded as one of the premier comic artists in the field today.)

The convention also offered the usual array of off-beat and interesting displays and exhibits. C.C. Beck, artist of National's Captain Marvel, produced a dazzling arsenal of weapons made of paper, string and cardboard. Individual displays highlighted the works and achievements of comic artists Jeff Jones, Mac Raboy, Mike Kaluta and Gray Morrow. The exhibit room also boasted a display from The Academy of Comic Book Arts (ACBA) on the nature of a comic



Here they are, a living, breathing coterie of comic book characters of great acclaim, included are Mr. Mind (Marc Bilgrey), Cheech Wizard (Carl Gafford), Big Berda (Cara Sherman), the two Vampires and a whole gaggle of other crazies. The man with the microphone is Bob Kane, creator of Batman.

PHOTOS ON THIS PAGE BY BRUCE MITCHELL

THE NY COMICON!



Here's the irrepressible C.C. Beck, artist of National's Captain Marvel, signing an autograph for an impatient fan.

professional. Each of the major comic book companies—National and Marvel—manned a hospitality room for the fans.

But like all fan conclaves, it is not the exhibits or the comic books or the dealers that produce the lifeblood of conventions. It is the people. The comic fans and enthusiasts who travel from all over the country to talk comics with other fans and professionals are what make these conventions worthwhile.

Mark Alston, who journeyed by bus from Chicago to attend the convention, explained why he endured the time and expense: "I'm 16 years old, and none of my friends read comics anymore and they think I'm crazy," he said almost apologetically. "I have no one to talk to about comics unless I come here and talk to other fans. I have to keep convincing my-

self I'm not a little crazy for collecting. And besides," he concluded, "where else can you see something LIKE THAT without people thinking you're just a little warped?"

"Like that?" was a warm, triple-interlocking embrace between MAD magazine publisher Bill Gaines, National Comics publisher Carmine Infantino and artist Al Williamson. It was, indeed, a little crazy. There was Gaines, a millionaire several times over, who chooses to dress like an underprivileged hobo, and Williamson, a small, neatly-groomed former employee laughing and joking with the publisher of the largest comic publishing house in the country. Only at a comic convention.

Not everyone found the comic order a fraternity of love and contentment, however. One disgruntled conventioneer, John Grace, complained that Marvel's hospitality room consisted of nothing more than "Mary Wollman and Tony Isabella telling us fans how great they both were." After being informed that both Wollman and Isabella had originally "come up" through the tannish ranks, Grace shot back bitterly, "Well, they sure ain't fans anymore."

Another conventioneer lashed angrily against the convention because National Comics' Production Manager, Sol Harris, had just decided that National couldn't use his material. "Just a bunch of rats," he mumbled disconsolately as he stalked off down the corridor with his hall-open portfolio.

But mostly, the convention was a happy affair. Fans sat in corners of dealer and display rooms trading tidbits of information and practicing a form of fanish on-utenship. "Did you know," whispered one fan to another, "that Roy Thomas said CRAZY is going to be one of the funniest books Marvel has ever done?"

"So what," retorted the other, "I just talked to C.C. Beck for ten minutes and I got his autograph in the program book."



This costume of Ming, The Merciless, copied first prize in the annual Costume Parade. The costume was a fine rendition of the world-renown villain. Ming also sported the worst case of the "walrus" we've ever seen.

"No kidding? Wow!" After seconds of careful deliberation, the autograph-less fan offered his copy of THE AMAZING WORLD OF SUPERMAN in trade for the Beck-signed book.

"Not a chance," said the very happy C.C. Beck fan, "I forced my father to drive me here from Queens to get some autographs, and I ain't trading Beck's for nothing. Unless you wanna trade that copy of CONAN #1 for it?"

"Nah, you crazy? I just paid \$4 for this!" Just then a grey-haired man in a blue shirt whizzed past the two fans.

"Mr. Beck, hey, Mr. Beck, could you please sign this copy of CONAN #1 for me please?"

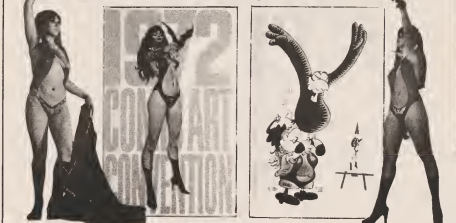
Beck stopped, pulled a felt marker from his pocket and quickly scrawled "C.C. Beck" across the CONAN logo. "There," the fan beamed, "now I got the autograph and CONAN #1, and you only got the autograph."

The other fan sighed and said, "Aw, forget it, let's get to the auction. It should be starting any minute."

It's likely that neither will ever see C.C. Beck again, and that copy of CONAN #1 may well be lying in the garbage several years from now. But for the moment, nothing is more important than Beck and Conan. Except, perhaps, the 1974 Comic Art Convention.

JOE BRANCATELLI

VAMPI LIVES...AND LIVES...AND LIVES



Four versions of Warren Publications' comic character, VAMPIRELLA. At left, New York singer/dancer Destiny, followed by the Jose Gonzalez version for the 1972 Comic Art Convention Program book, then the Russell Myers Vampirella-cum-Broom-Hilda model for the 1973 Program book. The final shot is of the lovely Nalati Saha, who won third prize in the costume ball. Some folks thought Destiny better, though... but that's show biz, folks!

THE MONSTER SCENE

In keeping with the current revival of things machine, all the ephemerata that's been appearing lately in places where madmen normally fear to tread will be duly reported in this irregular column, **THE MONSTER SCENE**... brought to "you by your friendly fiends in the field at TMT. I... listen for the sound of applause).

BEWARE THE BLOB



LONE STAR BLOB

A suburban Dallas housewife named Marie Harris sighted and posed a mysterious blob found in her garden, AP reported recently. After Marie's discovery, other reports of mysterious blobs began pouring in. Several people in the area believe the blob to be a mutation from outer space, who arrived in a spacecraft that allegedly landed in a small graveyard in Aurora, Texas back in 1987. The Dallas Times Herald, a local paper, contributed to the excitement by describing the thing in the following flowery prose: "The mysterious membrane still pulses... It has multiplied itself 16 times over in two weeks... blackish mucous inside... reddish with thick bubbles on top... turns colors when punctured... when the bubbles burst, it appears to be bleeding red and purplish inside." According to killjoy Arnold Oldman of Growth International, a recycling firm, the blob is precisely nothing more than a collection of common bacteria, or fungus. "People fear the unknown," he said. "We all dream, and we probably all would like to see something from outer space. But I doubt it is anything like that." Experts at the TMT Mad Scientists' Association disagree, however.

MONSTER-SIGHTING SEASON IN FULL SWING

It's unfortunate, but so far the summer sports scene has been hogged by our dust National Pastimes—baseball and crime. Every time you turn on the tube chances are there'll be either a baseball game or a Watergate hearing on almost every channel... no wonder more and more people have been turning to one of America's most unsung sports, Monster-watching, for entertainment. And now, in addition to the always popular Abominable Snowman, Loch Ness Monster, Momo the Monster, and assorted little green alien sightings, a new monster has made its debut. The "Hopalong Horror" is the new creature's name, and residents of the normally sleepy town of Esfield, Ill. describe it as "a gray, hairy, three-legged, hissing thing with pink reflecting eyes that bulge from its head," a beast that "capers about in 25-foot leaps."

According to the May 27 edition of the Sunday News, Hopalong was initially sighted on April 26 by a disabled war veteran named Henry McDaniel. "When I first saw it," Henry swears, "I thought it was an animal... Then I saw those pink eyes shine at me like a reflector on a car. Yea, it had pink eyes, a large head and was a kind of dirtyish gray color, hairy, about four or five feet tall.

Standing right in the front of the door on these legs just like a human being," McDaniel lived at the monster, who responded by hissing at the vet, before hopping to safety. Hopalong returned several days later to haunt Henry McDaniel, who said, "I still wasn't scared. I'd like to have it as a pet and charge admission. It's something that's there and we've got to accept it." And exploit it, if we can. Better play it cool, Hopalong, or you're gonna find yourself used.



MAD MR. NIXON

It's bad enough that monsters are exploited by mad admin to sell shoddy products, made the butt of unkind jokes in non-monster movies, publications and books, and generally misused and abused, but this cartoon appearing in the June 27, 1973 issue of the NEW YORK POST is going too far. To associate the good name of monsters with—of all things—Republicans is an affront to the highest order. You can bet that none of this scandalous totalitarian behavior would have transpired if you, the People, had elected Godzilla like we told you to.



PLAYBOY PLUGS CON

Comic conventions have gotten so hot that even Hugh Hefner's heard about them! That's right, a recent issue of PLAYBOY ran an item plugging the Sixth Annual

Comic Art Convention that transpired at the Commodore Hotel in New York over the July 4th weekend. Keep up the good work, Hef!

WIERD TALES OF THE MACABRE

SIC, SIC, SIC

The editors of TMT—the gristliest gang of ghoulish grammarians ever gathered together—with to point out to our friends at Skyward Publications that the word "wired" is spelled w-e-i-r-d, not w-i-l-e-i-r-d, as seen on the cover of their "wired tales" Tales of the Macabre publication. Take our friendly advice, Skyward... if you risk it with this pageant attitude, incidentally, because we've never had a misspelled word appear on our cover... inside, yes, but not on the cover.



QUITE A RUSH

That's Chris Rush, comic comic and frequent guest speaker at sci-fi and comic cons. Chris has a debut "sci-fi" novel album out called "First Rush" and it's one that will inspire even the most super-serious sci-fi freak to give rise to a strained smile or two. Among many other targets, Chris lets fly at Sci Fi in general and STAR TREK in particular... Captain Kirk will never be the same. If you're not afraid of a little obscenity (actually, a lot of obscenity—but it's all in good taste), we at TMT recommend you give it a listen.

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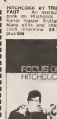


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Angilas and Gnosaurus, two of the more underrated members of Toho's monster team, prepare to lend their considerable strength to the united attack against Ghidrah, the biggest monster of the island and the Kilaaks' last hope.



Continued from page 5

hands. Meanwhile, the monsters have gathered in the vicinity of Mount Fuji. Tatsu, his crew, and heavy concentrations of army troops proceed to the area to do battle with Godzilla and Angilas, who are soon joined by Rodan. After a brief skirmish, the monsters depart towards Mount Fuji...inadvertently giving away the Kilaaks' secret headquarters. It must, figures Tatsu, be buried in the depths of Mount Fuji.

KILAAKS CONFRONTED!

Tatsu, the captain, and company enter a cave that leads directly to the Kilaak headquarters. They are a little surprised at locating the base so quickly and easily. As soon as they gain entry, though, the Kilaaks materialize again.

"How nice to see you, captain," the Kilaak girl addresses them. "I know why you're here...you came to see our base of operations."

"How'd you know?"



"I wanted to talk to you, so I lured you all here, you see."

"What do you want?"

"We are here to make you our slaves,

and should you Earth people resist any more, you will all die."

Tatsu can stand it no longer. In a rage, he charges at the aliens. But as soon as he

does so, they disappear again. The world is no closer to finding a way out of becoming slaves to the Kilaaks.

Back at the Ogasawara base, however, Doctor Yoshida believes he has discovered the answer. It is his belief that the Kilaaks have set up their main remote control center on the moon. "If the moon base is destroyed, we can all be free!" Once again, Tatsu and his crew head for the moon on a search and destroy mission. They find the aliens' lunar headquarters and, after firing laser beams after laser beams, they manage to gain entry. When they do, they are treated to a most amazing sight...hundreds of Kilaaks turning into tiny spores right before their eyes! Dr. Yoshida concludes that the Kilaaks can only flourish in an atmosphere of intense heat. Once the cold air was allowed to enter their lair, they could no longer survive. But more importantly, the conquest of the Kilaaks' lunar base meant that the monsters were no longer under their control...now they would rally to the defense of Earth! At last, the balance of power had shifted. Earth has a chance to survive. But not before the Earth's most awesome monster battle took place.

Monsters On The Move: Gnosaurus, Angilas the armadillo, the small but wiry Minya, and the mighty Godzilla march behind Boregon—a refugee from Toho's FRANKENSTEIN CONQUERS THE WORLD—in a joint effort to rid the planet of unwanted aliens bent upon conquering our world.



Ghidrah indulges in hard-earned victory salute after Ghidrah has been defeated and the Kilaaks turned to stone. Minya, in the manner of slipping away, applauds with delight at the mid-monster's spirited antics.

WHEN MONSTERS MEET

The area around Mount Fuji appears deceptively peaceful as the world awaits the arrival of the awesome monster army who will hopefully destroy the Kilaaks' earthly headquarters. Defense forces have been set up around the area, but as yet no monsters are in sight. Who will be the first to arrive? Godzilla? Rodan? Angilas? Which of these giant creatures will lead the others in the attack against the Kilaaks? But here they are...the first is Godzilla...no, it's Minya, Godzilla's son...but Godzilla is right behind him. And here comes Mothra...Godzilla and Mothra arriving together. Then Angilas can be seen approaching the area from the left, followed by Boregon, and Boregon, and Gnosaurus, and Speng! They're all coming, coming to attack the Kilaak enemies! And down from the sky flies Rodan...landing right behind Godzilla and Mothra. It appears that Godzilla will lead the attack! So far the Kilaaks show no reaction to the monsters' steady, menacing advance. Godzilla prepares the other monsters for mortal combat. It looks like Earth will finally have the advantage over the Kilaak killers!

GHIDRAH GETS TOUGH

But the Kilaaks do not have to confront the monsters alone. For, flying down from outer space to defend them is the mightiest monster of them all...Ghidrah!



The Big G. is forced to lean a little on Ghidrah, giving the brain monster a final shove that will send him on his way back into outer space, his tail between his legs and all three heads hung in shame. Once again our puny but gutsy planet has been saved from the clutches of alien domination. You can bet it won't be long, though, before other aliens will be taking us on again...

The Kilaaks broadcast a grim message to the gathered earthly forces. "Ghidrah is under our direction," they

announce. "He is sure to defeat your monsters. Prepare to surrender!" The battlefield is ready. Ghidrah, the

3-headed monster, swoops down from the sky and flies directly into the midst of the waiting monsters. Angilas tries to grab

one of his three necks...he succeeds, and dips his teeth into Ghidrah's flesh. Ghidrah takes to the air with Angilas still hanging on by his teeth and drops him on the other monsters.

Godzilla and Gorosaurus rush to the rescue, releasing deadly radioactive rays in the direction of the alien monster. Mothra tries to help by trapping Ghidrah in a silken web, but the three-headed creature escapes. From the air Rodan attacks...and the mighty Ghidrah begins to weaken. Godzilla and Gorosaurus are quick to take advantage of this; each grabs a head and pummels it with his fists. Now little Minya, Godzilla's son, gets into the act. Channeling all his energy, he lets fly a radioactive smoke ring that encircles one of Ghidrah's necks and strangles it till it is no longer moves. With Ghidrah going down for the count, all the Earth monsters gang up on him, beating him until he lies still.

But the Kilaaks refuse to give up. They launch a flaming ball of fire that succeeds in burning down a building. But in so doing, they have shown Godzilla where they're positioned. Angered, Godzilla stalks towards the Kilaaks' base, reaching it and kicking it in, allowing the cold air to spread through it. At once the Kilaaks begin turning into tiny specks. Godzilla has saved the Earth from certain destruction.

After the defeat of the Kilaaks, things return to normal at Monster Land. Godzilla, Minya, Gorosaurus, Angilas, Spetga, Baragon, Manda, Rodan, Mothra and Varan are seen gathered together on Ogasawara Island, knowing that they have brought peace to our beleaguered planet. At least for now...

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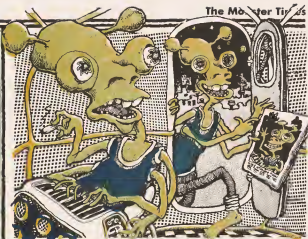
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Our vampire issue has already been weeks in the making... and yet it would probably take you no longer than 30 seconds to pick up a copy and pay the man your money. Doesn't seem fair somehow, does it?



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